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HISTORIC STRUCTURE REPORT
MONTANA STATE CAPITOL BUILDING

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HISTORIC STRUCTURE REPORT

MONTANA STATE CAPITOL BUILDING

prepared for
STATE OF MONTANA
ARCHITECTURAL / ENGINEERING OFFICE
HELENA, MONTANA

prepared by
JAMES R. MCDONALD ARCHITECT
P.O. BOX 8163
MISSOULA, MONTANA 59807

NOVEMBER 1981

COVER

The cover is reproduced with the same color that was used on the rotunda walls when the Montana State Capitol Building was finished in 1902. The design is the corner niche in the piers of the rotunda.

ACKNOWLEDGEMENTS

The Historic Structure Report for the Montana State Capitol was prepared with the cooperation of many individuals, organizations, and agencies. The State of Montana, through its Architectural/Engineering Office, initiated this report. Philip Hauck, Administrator; Tom O'Connell; and John McKittrick were helpful in the direction of the report.

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The historical photos, unless noted otherwise, were provided by the Montana Historical Society photo archives. The new photos of the interior and exterior of the Montana State Capitol, unless noted otherwise, were taken by James R. McDonald.

This Historic Structure Report was prepared by the following persons:

James R. McDonald	Architect in Charge
Robert L. Stouffer	Architectural Staff
Lori Davidson	Architectural Staff
Martha Claire Catlin	Historian
Alex Drapes	Mechanical/Engineering
Dan Sullivan	Structural
Richard Trela	Art Conservation
Frank Matero	Stone Conservation
Dr. Norman Weiss	Chemist for Stone Analysis
Dr. David Alt	Geologist
Dr. Donald Hyndman	Geologist
Dr. Wayne Van Meter	Chemist

JAMES R. MCDONALD, ARCHITECT

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PREFACE

The Montana State Capitol Building remains as one of Montana's most significant landmarks. The capitol has been the base of government for the state since it was finished in 1902. Over the years it has gone through many changes and lost many significant elements, but much of its architectural integrity remains.

At this period in time there is a need for further renovation of the capitol because of the changes in government and relocation of some of its spaces. With the completion of the new Justice Building, the Supreme Court, Law Library, and Attorney General's Office will move out of the capitol, freeing up some of the spaces. Overcrowding of the building over the years has resulted in the loss of many of its historic features because of the need for more space (i.e., offices, committee rooms, etc.)

With the beginning of plans for the renovation of the capitol, the State of Montana has the opportunity to preserve many of the historical features that still exist, restore some of the historical features that have been lost, and conserve many of the features that have deteriorated over the years. Also, the plans will allow for the adaptive reuse of the building so that state government can perform its duties in the years to come. All of the original details cannot be restored within the building because of the expense. However, the significant areas should be restored, and with the preservation of areas that now exist, much of the capitol's historical and architectural integrity will remain.

This Historic Structure Report is the basis for the decisions that will be made in the preservation and adaptive reuse of the building. The capitol will then continue to be one of Montana's historic landmarks.

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HISTORICAL ANALYSIS



Figure 1: 1899 Montana State Capitol Building designed by Bell & Kent, ca. 1907.



Figure 2: Montana State Capitol Building with the 1912 wing additions designed by F. M. Andrews, and Link & Haire, ca. 1915.

HISTORICAL OVERVIEW

A NEW STATE

On July 4, 1889 the framers of Montana's original constitution convened in the territory's third attempt to attain statehood. This time, however, the enactment of the Omnibus Bill on February 22 of that year had opened the way for admission to the Union; and the election of the Republican Harrison administration signaled an end to a partisan deadlock in Congress which had held up Montana's petition since 1884. The Omnibus Bill, which became known as the Enabling Act, provided for admission of Dakota Territory, whose division served to double its Republican senatorial representation; Washington Territory, also Republican; and Montana Territory, whose Democratic tendencies were viewed as losing ground in the face of an influx, by railroad, of Republicans from northern states.[1]

Not wishing to jeopardize the successful consummation of the territory's advance to statehood, the delegates carefully avoided the controversial question of a permanent location for the state capital. Any issues which showed signs of dividing opinion at this crucial time were settled in a spirit of uncharacteristic accord, or were set aside.

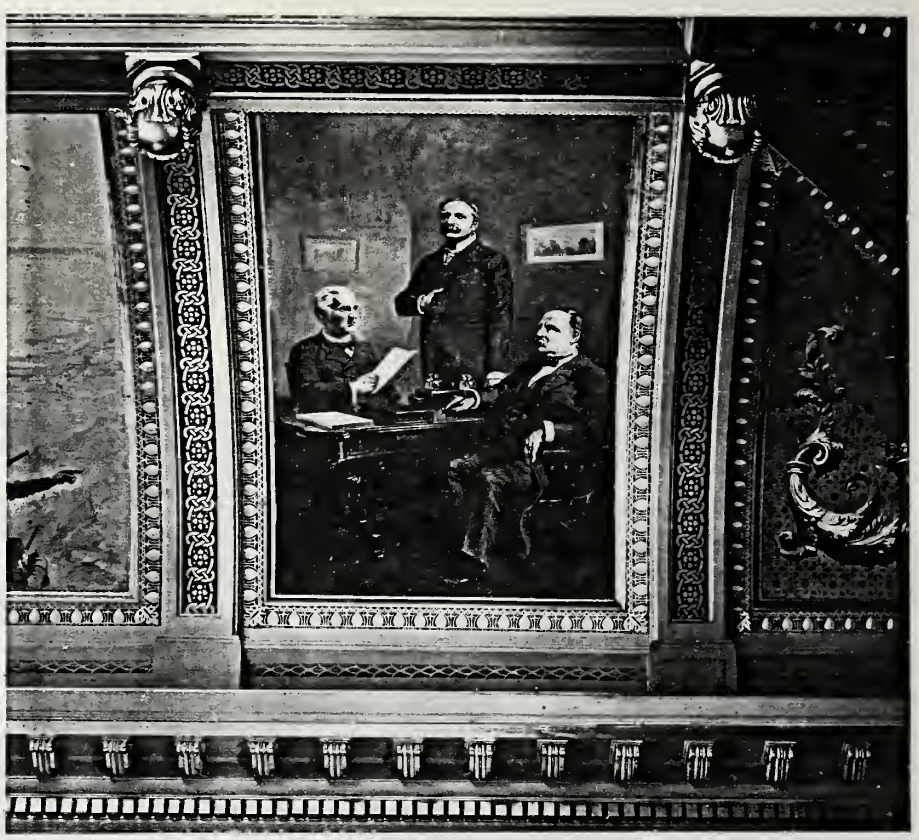


Figure 3: By depicting the signing of the Enabling Act, or Omnibus Bill (February 22, 1889), Pedretti chronicled an event of direct consequence to the financing and building of Montana's capitol. Governor Toole was said to have vetoed his appearance, as territorial delegate, alongside President Cleveland and Secretary of State Bayard; " . . . but for once the other members were determined to override the veto of the executive. . . . We think the people of Montana will commend our action." (Contributions to the Historical Society of Montana, Volume 4, p. 73.)

The decision as to the state capital's location was thus given over to the voters, and attention was turned to concerns such as the ensuring of an economic structure beneficial to the mining industry. Butte mining king William A. Clark, president of the convention, had no intention, however, of leaving the location of the state capital to fate.[2]

An election held in 1892 failed to settle the question, as no city received a majority. In 1894, however, the choice was narrowed to Helena, known as the "temporary capital", and Anaconda, home of Marcus Daly and the Anaconda Copper Mining Company. William A. Clark's strategy was to support Helena, thereby sidestepping charges such as those which labeled Anaconda a "company town." Clark's home in Butte was near enough to Helena, which also held the advantage of precedent as a capital city. This episode in Montana's history has attracted little scholarly study,

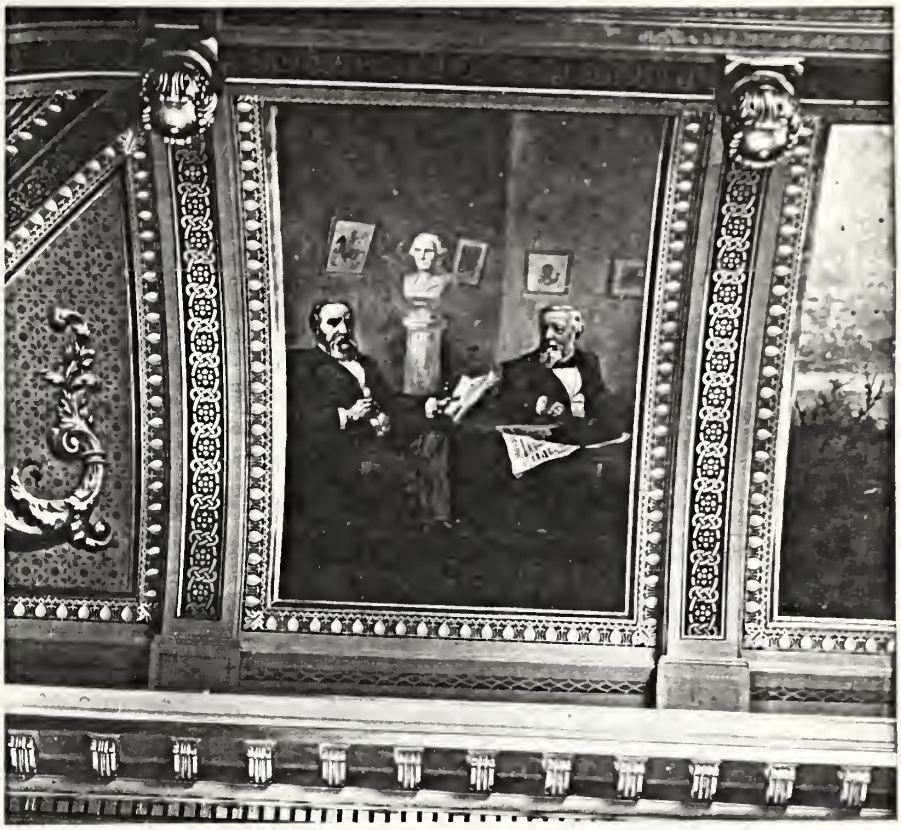


Figure 4: For the Senate Chamber, later to become the Supreme Court Chamber, Charles A. Pedretti painted two murals on the subject of Montana's attainment of statehood. With the signing of the statehood proclamation on November 8, 1889, by President Harrison and Secretary of State Blaine, Montana was officially admitted as the forty-first state of the Union.

but legend supports the view of the contest as a prominent battle in the "War of the Copper Kings", a phenomenon whose popular appeal has contributed to Montana's somewhat one-dimensional image as a state which was exploited and owned, economically and politically, by ruthless mining interests. Clark's expenditure of close to $400,000 in the campaign was a small price to pay for the gratitude of Helenans, who could help him achieve his goal of national political office. Perhaps the most immediate bonus for Clark--despite having his carriage pulled down Helena's streets amid flowers and cheers--was simply the victory over his enemy, Daly.[3]

The use of symbols during the capital fight included copper collars, as a slur against Daly and the implied consequence of locating the capital in Anaconda;[4] the octopus or the "Helena hog" to represent Helena's economic preponderance and social pretension; the Montana Club as a "social capitol building";[5] and, in the Helena Victory Parade, a statue of liberty,



"IT IS, IN FACT, A SOCIAL CAPITOL BUILDING."
15

Figure 5: An anonymous pro-Anaconda pamphlet entitled Helena's Social Supremacy satirized Reasons Why Helena Should Be the Capitol by quoting and ridiculing the more pretentious statements, such as the assertion that the Montana Club (John C. Paulsen, architect) was "a social capitol building".

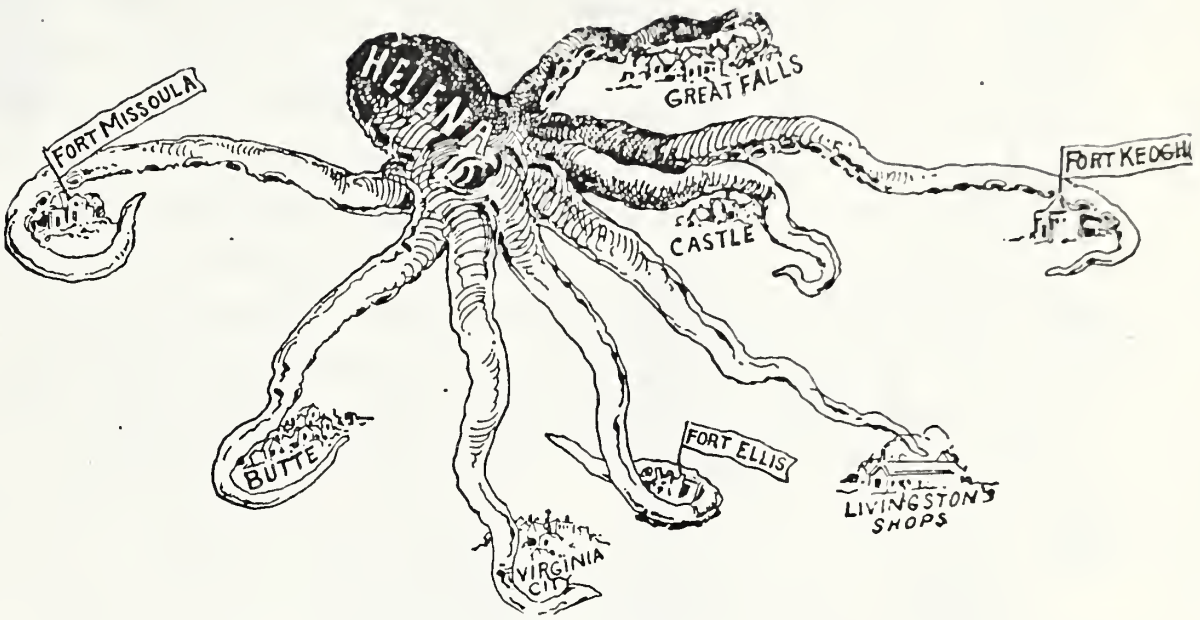


Figure 6: Likening Helena to an octopus provided a counterpart to the easily parodied anaconda, as well as a reference to the strength of Helena's varied financial and political advantages. (Helena's Social Supremacy, back cover.)

much like the one which would crown the capitol's copper dome, with her foot upon the head of a giant anaconda.[6] The wealth of visual messages spread the issue to the literate and illiterate alike, as well as serving to dramatize the various interpretations of freedom and oppression. These themes proved applicable to the building of a state capitol, which was itself a monumental symbol of self-government, maturity, and democratic ideals. Its sacredness within secular bounds would be expressed architecturally, and would influence the ceremonial aspect of its history, particularly in the laying of the cornerstone in 1899 and the dedication in 1902.

In spite of the fact that the Enabling Act granted lands to the state specifically for purposes of erecting a state capitol building,

Helena's selection as capital did not bring immediate achievement of that task. The state was to endure a painful abortive attempt at constructing a statehouse. It would be hindered by drawbacks ranging from the largely unsurveyed condition of Capitol Land Grant lands, to imprudence of the Fourth Legislative Assembly and dishonesty of some of the members of the first Capitol Commission. However, the cost of error was relatively small, and the taste of exposed corruption had the effect of sensitizing future commissioners to pitfalls of carelessness or graft. On a local level, Helena's self-serving pride which had gained her the seat of government began to give way to a show of public spirit which eventually facilitated success in what proved to be a challenging endeavor.

SITE SELECTION

The choice of a site for the future statehouse was given to a five-man Capitol Site Commission appointed by Governor Rickards under authority of Chapter IV, Article I, enacted by the Fourth Legislative Assembly in 1895. This board was directed to advertise for submission of propositions of sale of " . . . tract[s] of land in a compact body, either in the form of a square or a parallelogram, with an area of not less than five, nor more than thirty acres . . ."[7]

On April 12, 1895, the Capitol Site Commission met, electing Dr. Leavitt of Butte as president and A. J. Davidson of Helena as secretary. The other members were E. D. Edgerton of Helena, E. D. Ellis of Bozeman, and E. H. Talcott of Livingston.[8] Bids were considered on June 8, with the result that none was chosen. The Great Falls Tribune acknowledged that tax assessments of the properties were admittedly low. However, as the Tribune's figures show, the asking prices were nonetheless high:

Offer	Assessed	Price Asked
Barden, No. 1	$ 42,860	$ 149,000
Barden, No. 2	24,050	99,000

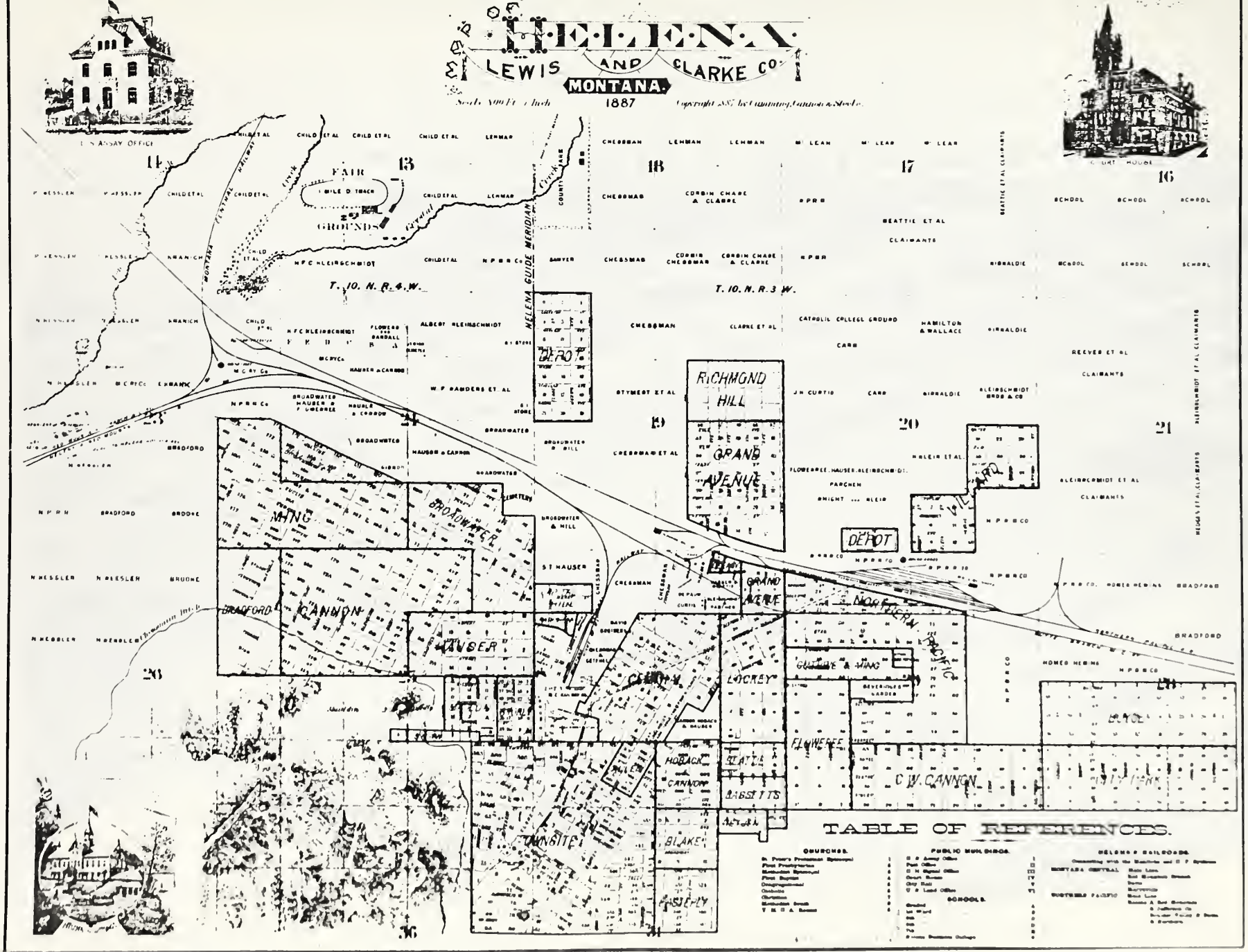


Figure 7: The "Capital Hill" Addition was so named before Montana became a state, and before Helena became the permanent capital. Owned by ex-Territorial Governor Hauser, the proposed capitol site, favored for its central location. The Winne site (see following page) was not included on this 1887 map of Helena.



Figure 8: Winne capitol site. (Perspective Map of the City of Helena, Montana, Capital of State, County Seat of Lewis & Clark Co. 1890. Milwuakee: American Publishing Co., 1890.)

Offer	Assessed	Price Asked
Hale, No. 1	$ 16,693	$ 57,000
Hale, No. 2	16,463	46,100
Hauser, Capital Hill	3,510	10,000
Staele	13,800	66,000
Winne	5,150	1
Heath	12,130	35,000
Heath, No. 2	13,248	40,000
Heath, No. 2 [sic]	Not given	10,000 [9]

Of the bids submitted, the five-acre Winne site was considered most attractive, primarily because it was offered at no cost. The only real rival property in this regard was the S. T. Hauser tract, also five acres, offered at no cost, and with the added feature of a central location. However, the gift was contingent on purchase of an additional tract of five adjoining acres priced at $10,000.[10]

As specifically provided for by the Fourth Legislative Assembly, the commission re-advertised for bids. On August 8, the Tribune editorial page announced an additional thirty-day delay in the selection procedure, for reasons which, it commented, "have not been made public and there is no especial reason why they should be." Speculation about donation of land buttressed the Tribune's vote of confidence in the commission, whose members they congratulated "for refusing to resign and abandon the job." Private gifts of land for public institutions across the state were cited as examples, including donations in Bozeman and Missoula. Quoting the Helena Independent, the Tribune concurred: "Helena cannot afford to be less generous."[11]

The choice of the Winne site[12] was finalized by the transfer of deeds and abstracts on September 18.[13] The concern that the site was not "central" was perhaps one reason for the delayed decision. However, its location on the electric railway line was a practical consideration, and the natural backdrop of hills an aesthetic one. The benefits to Peter Winne, promoter of the adjoining Lenox subdivision, can be summarized by his advertisement in the 1897 Helena City Directory:

> REAL ESTATE . . . Choice Property . . . Near Capitol Site[14]

Just when the matter appeared to be settled, a Mrs. Bullock of South Dakota notified the Attorney General of her claim to a portion of the Winne property. Charges of mischief were leveled in Helena against

the disappointed bidders, and the Great Falls Tribune gleefully echoed the jibes of "Uncle Dick Lockey" of the Helena Herald toward the alleged instigators of this "dirty work":

> One had an ambition to gratify; one individual had large personal interests on the west side to be benefitted; one expected to recoup a shattered fortune, another to build up an estate; one desired to cloud the title for revenge, others for personal reasons, but not one from a patriotic motive . . . what we must do is, to build Helena up to what it should be and let each one take his chances of success and not hold the city where it is, so that a few men may continue in control and they only be benefitted. Such tactics will not win in the future.[15]

Remnants of the bitter rivalry among Montana's cities which raged during the elections for the location of the permanent capital, found fuel in such pettiness. The Tribune recalled the days--less than one year had elapsed--when the people of Helena "stuck closer to each other than a leech does when he gets his work in on the bruised skin of a victim. Now," it continued, "a change has come over the spirit of their dreams."[16]

Whether or not the Tribune's or "Uncle Dick Lockey's" words were taken to heart, Helena appears to have taken a turn toward a more dignified role in the hosting of the seat of state government from this time forward. The clouds on the Winne title evaporated, and by the time the capitol was dedicated in 1902, Helena citizens, merchants, city officers, and resident tycoons alike, came forward to facilitate their hard-won dream.

The membership list of the Helena Improvement Society, organized in 1898, bore more than one name in common with the list of unsuccessful bidders for the capitol site.[17] Their efforts included the grading of Sixth Avenue and the connecting of water mains for the purpose of irrigating the "parks" between the sidewalks and the street. In 1902, president H. L. Glenn could boast in the society's annual report:

> Early next spring trees and grass are to be put in on Sixth Avenue and next summer Helena will have her first regularly parked street, leading to the new state house.[18]

Among the society's efforts were a push toward improved enforcement of stock ordinances, and subsequent removal of unsightly fences.[19]

THE FIRST CAPITOL COMMISSION

If the critics of events in Helena found less to fault Helena itself for, that is not to say that they were without targets. The Capitol Site Commission's work was concluded with the transfer of the building site and a sum of $4,000--raised during their tenure--to the state capitol building fund.[20] The work of the State Capitol Commission, however, had just begun.

Created by the same Fourth Legislative Assembly, this commission was unique in Montana's short legal history. The five members, including the Governor and four of his appointees, exercised an unanticipated autonomy in actions not directly defined by the legislation which created it. Traceable to the Enabling Act which admitted Montana to the Union in 1889, this autonomy derived from the nature of the state capitol building fund as a separate and distinct financial source from the General Fund. Because of this distinction, the Board of Examiners, whose function was to approve warrants against the General Fund, were found to be powerless to approve, disapprove, or audit claims set forth by the Capitol Commission.[21] Furthermore, the commission was found, by the Montana Supreme Court, to be within its rights in appropriating sums in excess of the balance in its account.[22] This was done in 1895 when one million dollars was appropriated for the purpose of erecting a state capitol; the account showed a balance of $6,089.10.[23]

It was held by those responsible for this legislation, that the income from the lands granted for erecting public buildings at the state capital would, in the future, provide adequate backing for the two bond issues, together equalling $500,000, and eventually for the balance of the million dollar ceiling imposed by the act.

Under the best of conditions, the action of this commission would have constituted a threat to the state's economy and political structure. While the state was not liable for the commission's debts, and was unwilling to guarantee the bond issues, the state's credit was nonetheless at stake. As assessment of the capitol land grant progressed, confidence waned further. The legality of the commission was challenged when Walter

M. Bickford, commission member from Missoula, presented a claim for compensation--$5 per day--and mileage. State Auditor Cook refused to honor the claim, maintaining that the Board of Examiners must approve it first; that the value of the lands of the capitol land grant fund was far below the amount of the appropriation for the years 1895 and 1896; and that two members of the Board of Capitol Commissioners were ineligible for the office by virtue of a conflict of interest related to other state service. The Montana Supreme Court ruled in favor of the commission on the first two points, and maintained that the question of eligibility could not be raised. Of the two members whose eligibility was questioned, one, Charles F. Lloyd of Butte, was adjutant general of the state of Montana, and the other, William K. Flowerree, was a state senator representing Teton County.[24] Bickford was a lawyer representing the interests of William A. Clark of Butte.[25] The fourth appointed board member was the one Helenan allowed by statute, Dr. C. K. Cole, owner of the Helena Hotel.

Undaunted by challenges from state officers or by pleas from the Great Falls Tribune to put off the building of a statehouse, the State Capitol Commission proceeded with plans for a nationwide architectural competition. Among provisions of the legislative act were guidelines for such a contest, with fixed cash prizes for second through fourth place winners; selection as architect and acceptance of the design constituted first prize. Plans, it was legislated, would be evaluated on the basis of "architectural beauty" and "constructive excellence", with the added requirement that the building be fire-proof.[26] The board hired an "expert", or judge, Seymour Davis, whose role was to submit a report interpreting the drawings for the commission, advising on matters of taste, feasibility, and cost. Fifty-nine entries were received (see Appendix A). George R. Mann from St. Louis was selected as architect; Cass Gilbert was awarded second prize of $1500; third prize of $1,000 was awarded to Strange and Stent of Los Angeles; and the $500 fourth prize went to P. J. Lauritzen of New York. The sum of $2,448.75 was paid to Seymour Davis for his services, and $183.90 to William Woodcock for "services at auditorium", in connection with display of plans to the public.[27]

Events during the balance of 1896 were the subject of intense discord



PERSPECTIVE OF PROPOSED STATE HOUSE HELENA.

Figure 9: George R. Mann's winning entry in Montana's 1896 Capitol Competition. (Cornelius Hedges, Art Work of Montana, 1896.)

at the Fifth Session of the Legislative Assembly. Fred Whiteside, representative from Flathead County, pressed for an investigation of the affairs of the commission. Whiteside's journal, which was edited in 1959 by Dorothy Johnson for her article entitled "The Graft That Failed",[28] details the scheme as revealed to Whiteside by John C. Paulsen, whose work for the state had been extensive enough that he had become known, erroneously, as "state architect under the Rickards regime."[29] Although Whiteside was thwarted in his attempts to have a proper legislative investigation expose the commission's wrongdoings, a Lewis and Clark County Grand Jury remedied the situation, collecting "27 folios" of testimony, whose content was summarized and interpreted in the Helena Weekly Herald on April 29, 1897:

JURY FINDS NO MORE INDICTMENTS

Grand Jury Reports, but Fails To
Make Further Indictments

No Doubt There was Crooked Work
But Sufficient Evidence Could
Not be Obtained

Important Evidence Lost by Death of
Architect Paulsen, Whose Testimony
Would Have Been Sufficient to Insure
Other Indictments--Death Renders His
Evidence Hearsay

The grand jury, called by Judge (Henry) Smith March 10 to investigate rumors of bribery in connection with the session of the last legislature and the acts of the last capitol commission, reported this afternoon after two o'clock. The report covered 27 folios. No additional indictments were made. The report scored the capitol commission, saying among other things:

"It is clearly proved to us that several members of the state capitol commission have been untrue to the duties imposed on them by law. Competing architects and builders entered in several separate agreements. These agreements were to the effect that in consideration of sums of money advanced by them they were to have their plans adopted or were to secure the contract for the erection of the building.

Funds were actually raised for this purpose and with this understanding."

These architects are not residents of the state. Great expense would necessarily be involved in bringing them here to testify and that testimony tending to incriminate themselves would not be truthfully given.

The resident architect who submitted plans is now dead. He was a material witness and had in his possession material documentary evidence. Were he alive it would be possible to find indictments. But death renders his evidence hearsay and his papers without his explanation valueless in court.

No direct evidence was adduced tending to prove that any member of the commission actually received any money for his vote in the award of prizes and his influence for the prospective contract for construction of the building. One after the other from one cause or another the bribery schemes of which we have evidence were frustrated and finally the plans of George R. Mann were adopted.

A contract for the erection of the capitol was entered into and signed by Mr. Mann. All members of the commission including Mr. Flowerree who signed under protest, because in his judgment the method of payment to the architect wrought an injustice to the state. This contract provided in fullest terms the duties of Mr. Mann as supervising architect. It contained two very important clauses. The first related to the duty of Mr. Mann to examine the excavation made for the building and to report in writing to the commission giving in detail his opinion as to whether or not it afforded suitable foundation sufficient to sustain the weight of the superstructure. The second provided that if Mr. Mann should overlook or disregard any defective work or material in the building that he should in that event become liable to the capitol commission for any cost or damage that might accrue by reason of this failure to perform his duties. The date of this contract was September 9th, 1896. It was never recorded by Mr. Marsh, the secretary, in the minutes of the board which are inaccurate and incomplete here and elsewhere and were not kept in conformity with the duty of the secretary as provided by law. In accordance with this contract of September 9th as the statutes provided, Mr. Mann executed a bond for the faithful performance of his duties with two good and sufficient sureties, Messrs. Marlowe and Larson. The sureties delivered the bond to and it was accepted by the board conditionally and the conditions remain unfulfilled to the present day. Some time in the month of November, 1896, a second contract was entered into in secret session in the governor's office and signed by George R. Mann and all the members of the commission except W. K. Flowerree. Mr. Flowerree was not informed that this meeting would be held and never knew of the existence of a second contract until asked to appear before the legislative investigating committee.

The terms of this second contract were identical with those of the first with the exception of the two most important clauses which were intentionally left out. Although executed two months later this second contract was dated September 9th, 1896, and was by order of the governor entered by the secretary under the minutes of September 9th, 1896, and no reason is there given why these two clauses are eliminated. According to the testimony of Mr. Mann and members of the capitol commission this second contract is the only one considered binding upon both parties. The bond given by Mr. Mann was executed in accordance with the first contract and delivered conditionally and Messrs. Marlowe and Larson did not know of the existence of the second contract until with this state of affairs the meeting of Dec. 31st, 1896, was held. To it Mr. Flowerree was not summoned. The other members at this meeting by resolution approved and accepted as Mr. Mann's official bond the bond dated September 11, 1896, and recorded on that date--no valid bond at all and what they must have known to be still conditional and not in force and not drawn in accordance with the then binding contract. Straightway and in violation of section 2443 of the political code warrants aggregating the sum of $22,500 payable to G. R. Mann were ordered drawn and turned over to Mr. Mann. Although no bond or contract was at that time on file with the state auditor. The capitol commission was not clothed with authority to pay this amount of money to Mr. Mann merely upon the adoption of his plans and specifications and they were not guided by any established rule or procedure in paying this large sum of money for plans and specifications alone.

The law provides and the provision was incorporated in the prospectus issued by this board for the information of architects that the supervising architect should receive as compensation for his services five per cent on the first $500,000 expended and four per cent on any other or future sum expended. And in so much as no money was actually expended in excavating for the foundation of the building it cannot be said that he was entitled to nor did he receive any money for that purpose, consequently the $22,500 thus far received by Mr. Mann is a part payment for plans and specifications, he still claims due him the further sum of $9,000 making in the aggregate $31,500 the board of capitol commissioners agreed to pay him for his completed plans and specifications."

The report finds that the specifications are indefinite and imperfect in that they would ensure no fair competition to honest bidders and would invite collusion between the architect and the builder. The report commends the conduct of W. K. Flowerree at all times. The jury finds that the evidence submitted "fully corroborates the statements contained in the minority report of Representative Whiteside."

The death of Paulsen on the day before he was scheduled to testify before the Grand Jury was viewed by Whiteside as a suicide, prompted by the incriminating nature of Paulsen's confessions to Whiteside and by blackmail by former business associates concerning corrupt practices in the construction of state buildings. So tense and suspicious were the circumstances of Paulsen's death that the Woodmen and Odd Fellows refused to pay insurance benefits to the family until the body was exhumed and identity confirmed.[30]

THE ARCHITECTS

The construction of Montana's State Capitol coincided with a period of strengthening and growth in the architectural profession following the accomplishments of the 1893 Chicago World's Columbian Exposition. Further efforts by Daniel Burnham, who served as chief architect in Chicago, resulted in the passage of the controversial Tarsney Act, also in 1893, providing guidelines for selection of architects for government buildings by means of national competitions.[31] The geographic breakthrough represented by the much disputed location of the Columbian Exposition in the midwestern city of Chicago helped to bring progressive trends to such remote regions as Montana. Yet, as demonstrated by the results of Montana's national architectural competition of 1896--scrupulously based on eastern models--the very undeveloped nature of Montana's political economy invited failure of such sophisticated methods. Chicago was one thing; Helena, Montana--for all her midwestern contacts--was decidedly another.

The factors in selection of Bell & Kent for Montana's capitol are largely unknown. Aesthetics certainly did not rule the choice, but were, rather, regarded as a given. More importantly, the commission, for whatever reason, felt that Bell & Kent was a firm with which they could work. Only after the choice had been made were letters of recommendation solicited,

and then largely for purposes of defending the selection to the public, and to the architects whose designs were rejected.[32] That the decision about the architects was a political one need not be viewed as in any way unusual or reprehensible--professional progressivism of the day notwithstanding. What does need to be acknowedged is that the political choice reflected, due to the acumen of these decision-makers, the economic and political realities of the time, without sacrificing or intentionally slighting aesthetic considerations, as defined by current popular taste.

The now time-honored tradition that an architectural partnership succeeds best with one talented designer and one skilled salesman/businessman, achieved its most visible veracity during the end-of-century period to which the Bell & Kent selection belongs. The evidence bears out the applicability of the formula to Bell & Kent, possibly to the extent of incompatibility between two very different personalities. Their partnership lasted but eight years; four in Iowa, four in Montana.

Bell's success, in 1906, selling a slightly altered version of Montana's capitol design to South Dakota, was heralded by The Western Architect, in 1911, as a significant event in the architectural profession:

> The South Dakota Capitol Building at Pierre, C. E. Bell of Minneapolis, Architect, in several points, marks an advance in the building of State Capitols. The most important perhaps is that its architect was not selected through a competition that in most cases of this kind leads to all sorts of difficulties later, and results too often in an unsatisfactory structure. The architect was appointed because of his execution of a similar commission in another state that seemed to meet the needs of South Dakota.[33]

The desire to avoid costly and risky competitions led to South Dakota's choice of Charles E. Bell precisely as it had led to Montana's choice of Bell & Kent in 1898.

Bell & Kent formed their partnership in 1894 in Council Bluffs, Iowa where Bell had practiced the previous ten years. Courthouses, schools, and business blocks were their usual work. Charles Emlen Bell was born in 1858 in Illinois, and received a Quaker education at Westtown Boarding School in his parents' home state of Pennsylvania. He spent seven years as a carpenter before joining the architecture firm of his

brother, Mifflin Bell. After one year he was appointed assistant inspector of public buildings at Council Bluffs, Iowa.[34] During the next ten years before his partnership with Kent, he was associated first with J. W. Allen (1887-88), and later with an architect by the name of Berlinghof.[35]

When John Hackett Kent joined with Bell in 1894, he had spent only a decade in the United States, having been born in 1852 in England. He graduated from Cambridge in 1873, and spent four years as an apprentice under English architect T. C. Hine. He then practiced in Chesterfield, England until 1881. Moving on to Canada, Kent practiced for two years in Toronto. He then came to the United States, spending the first two years in Detroit, in association with the noted Elijah E. Myers,[36] who Henry-Russell Hitchcock terms "the greatest capitol-builder of the Gilded Age." Among Myers' achievements by the time Kent was exposed to his influence, were the Michigan Capitol (1871), the Idaho Territorial



Figure 10: The courthouse for Deer Lodge County was among public buildings designed by Bell & Kent while they practiced together in Montana, from 1898 to 1902.



Figure 11: The courthouse for Flathead County was another public building designed by Bell & Kent between 1898 and 1902.

Capitol (1885), and the Texas Capitol, then in progress (1882-88).[37] Kent then practiced in Toledo, Ohio and Omaha, Nebraska, where he associated with F. M. Ellis until becoming Bell's partner in Council Bluffs in 1894.[38]

While practicing together in Helena, Bell & Kent designed the courthouse and jail at Anaconda; the courthouse at Kalispell; a courthouse at Williston, North Dakota; a public school at Columbus, Montana; the Hotel Havre; business blocks in Glasgow; and several residences.[39]

By 1903, Kent referred to Bell as his "late partner",[40] and in 1904 Bell arrived in Minneapolis, where he became a partner of the prominent architect Dettweiler. Among their joint accomplishments were courthouses in Grant and Martin counties in Minnesota, and in Marshall and Lawrence counties in South Dakota. Before Dettweiler's death in 1906,

the firm of Bell & Dettweiler were appointed architects for the South Dakota capitol. By the time construction was completed in 1910, Bell had acquired two new partners, William Tyrie and Cecil Chapman, and they were known as "C. E. Bell, Tyrie and Chapman, Architects" from 1909 to 1913. After a period of private practice, Bell joined with Percy Bentley from 1916 to 1917. He remained in Minneapolis until his death in 1932.[41]

Kent's subsequent activities after breaking with Bell included an entry in the Idaho capitol competition in 1905,[42] and a partnership with Butte architect George H. Shanley from 1908 to 1909.[43] Kent's association with Shanley may have been an attempt to further establish himself as a "Montana architect" in time for the selection of a design for the additions to the state's capitol in 1909. From Butte, Kent moved to Salt Lake City (1909), joining in 1911 with the firm Watkins & Birch. In 1913 the firm, then called Watkins, Kent, Birch, Chesebro & Eldredge, won second prize in Utah's capitol competition. Among buildings designed by Kent and a subsequent partner, John A. Headlund, was the Second Church of Christ Scientist in Salt Lake City, a neo-Classical Revival style structure built in 1915, and nominated to the National Register of Historic Sites in 1976.[44]

Kent's removal to Utah in 1909 coincided with the selection of F. M. Andrews of New York and Link & Haire of Butte as "associate architects" for the additions to Montana's State Capitol. Given the political considerations uppermost in the concerns of the Board of Examiners, it is fair to say that Kent's proposal barely drew their glance, in spite of the design's appearance on the front page of the Great Falls Tribune, under the headline: STATE CAPITOL AS IT WILL APPEAR WITH ADDITIONS. It is not known whether the board compared the Gilded Age splendor of Kent's design with Andrews' streamlined wings, and if so, whether the comparison was favorable.[45] It is possible, given the strictures of changing taste, that Kent's full realization of his original design merely reminded these officials that the original structure was less than "modern"; that it needed to be downplayed, not elaborated upon. (See Figure 46.)

If Montana's Board of Examiners admired Kent's design for the wings--with its semi-circular end colonnades reminiscent of Mississippi's statehouse, built in 1901-03 by fellow Englishman Theodore C. Link[46]--chances

are they would not want to admit it. Their reliance on the advice of Cass Gilbert, then president of the American Institute of Architects, and of other leading professionals encountered on their sojourn to the "East", would have turned their attentions, in matters of taste, to the vanguard of the profession. From there, business considerations would incline them to work backward to an architect who would be "agreeable" to work with.

Frank Mills Andrews fit this description about as perfectly as anyone at that time. He was an up-and-coming architect who had studied at Cornell and practiced in Chicago in the aftermath of the World's Columbian Exposition. He had then moved on to New York.[47] His recently completed Kentucky capitol, visited by the board on their tour, was a tour de force of the styles which would spell success for him as a designer of hotel architecture. Montana's capitol wings supplied an additional credential to Andrews, but little more. His exterior granite details were mixed with those of Link & Haire, and altered to conform with a contract with T. Kain & Sons, granite quarriers, which allowed only a minimum of decoration.

Haire, as supervising architect, was prevailed upon to serve the state, as if his primary role were an extension of the public service role of the Board of Examiners. Called upon to solve numerous difficulties between the board and Andrews or between the board and the general contractor, Haire showed an ability to offer technical solutions to problems of excessive costs or unacceptable building methods.

Charles Sidney Haire was born in 1857 near Cincinnati, Ohio, and learned architecture while working as a draftsman for seven years in Ohio. He subsequently worked as a draftsman for the Union Pacific in Idaho and for the Great Northern in Butte. His later work as an architect included buildings for the state agricultural college at Bozeman, for the State Normal School at Dillon, and for the institution for the deaf and blind at Boulder.[49]

Although John Gustave Link's name fails to surface in connection with the state capitol work, his distinguished professional record undoubtedly contributed indirectly to Link & Haire's strong support from influential Montanans during the selection of architects. Born



Figure 12: John Gustave Link, member of the architectural firm which supervised the 1912 capitol additions.



Figure 13: Charles Sidney Haire, associate architect of the 1912 additions.

in 1870 in Germany, Link studied architecture at the Royal Academy at Lindau, Germany. He moved with his family to Denver at the age of nineteen, and practiced architectural drafting there for six years. He opened an office in St. Louis, where he worked as a draftsman for one year, moving to Butte in 1896 to practice architecture in the partnership of Link & Donovan. In 1900 Link switched partners, associating with Joseph T. Carter until 1905, when he formed the partnership with C. S. Haire.[50]

Link's commission, in 1904, to design the Montana State Building at the Louisiana Purchase Exposition in St. Louis, brought him into contact with Senator Thomas H. Carter, who brought prestige to Montana as president of the National Commission for the world's exposition.[51]



MONTANA STATE BUILDING, LOUISIANA PURCHASE EXPOSITION.

Figure 14: The Link & Carter design for Montana's state building at the Louisiana Purchase Exposition (St. Louis, 1904) was an appropriate credential for Link & Haire in their candidacy as architects for the capitol additions in 1909.

Carter's endorsement of Link & Haire as architects for Montana's capitol additions may not have had a decisive effect on their selection, but it would have served as a reminder of Montana's--and Link's--claim to fame in that international arena.

PIONEERS AND BUSINESSMEN

The era in which Montana's statehouse was built saw the making of fortunes, both great and small. The enterprising businessmen who were attracted to Montana's rangelands, coal fields, timberlands, and mineral-rich hills were admired as talented individuals who were smiled upon by fortune and blessed with virtues of industriousness and resolution. When the first Capitol Commission stepped down, their failure to fit this image may have been an object of careful consideration for Governor Smith, whose populist leanings can be expected to have alerted him to the need to improve the public image of the commission. Surely he would need to replace the disgraced commission with men of high business acumen; but they must also be, if not beyond reproach, at least conservative and, if possible, venerable.

At the cornerstone-laying ceremony on July 4, 1899, the new commission was on display as much as the big granite block with its symbolic contents.[52] Newspaper coverage of the event highlighted the four gubernatorial appointees as the day's V.I.P.'s--"Men Wisely Chosen"--upon whose shoulders rested the great trust of seeing through a task of literally monumental proportions.[53] It mattered little that the proposed building's price tag fell short of those of other states by hundreds of thousands or even millions of dollars. Many considered it a credit to the state that Governor Smith's "pruning knife"[54] had been applied not only to state government itself, but to its prospective home, the statehouse.



Figure 15: Cornerstone laying ceremony on July 4, 1899.

Besides Governor Smith himself, the four men who would, with one exception, see the project through to completion, were divided equally between "pioneers" who had arrived in Montana in the 1860s and businessmen who had moved to Montana since statehood. To the latter group belonged Dr. J. M. Fox of Red Lodge, manager of the Rocky Fork Coal Company, a branch of the Oregon Improvement Company of Portland. Although educated in medicine at the Jefferson Medical College in Philadelphia, the Kentuckian had practiced his profession in Missouri only a few years before turning to a pursuit of mining in California in 1878. He served as secretary of the Oregon Improvement Company before coming to Montana to manage operations, "then little more than prospects", at Carbon County, where, by 1899, 1,000 tons of coal were being extracted daily. The former staff officer in the Confederate Army served as mayor of Red Lodge in 1895, and was considered an "organizer" and developer who was credited with changing

Red Lodge from a "rough mining camp" to a "pretty town".[55]

Similarly glowing comments were made by the Helena Independent about the other recent arrival, A. D. Peck, who was born in New York in 1846, and had moved to Iowa, where he farmed and served as County Auditor for ten years before arriving in Deer Lodge in 1892. Forming a partnership with Levi Davis in an abstracting business, Peck remained in Deer Lodge until 1897, spent a year in Anaconda, and then returned to Deer Lodge to take a position with the Larabee Bros. Bank. The Republicans of Deer Lodge County had nominated Peck to public office twice, but on both occasions he was defeated by the Democratic candidates. Peck was referred to as a "careful conservative business man."[56]

"Old timer" Elizur Beach was a well-known figure in Lewis and Clark County where he had served as chairman of the County Commission "for years". Born in Ohio in 1837, Beach had lived in Iowa, Kansas, and Missouri; had crossed the plains to Pike's Peak in 1860; and had arrived in Bannack in time to hear of the Fairweather party's gold discovery at Alder Gulch. He mined a claim there until November 1863 when he resumed his wanderings through Utah, Kansas, and Missouri. There he married, and brought his bride to Virginia City, Montana, via an ox train under his charge. He moved on again to the Ruby River and finally to Last Chance, where he located a ranch eight miles outside what was to become Helena. He remained on that ranch from 1864, and by 1899 was considered "one of the largest individual land holders in Montana." He served in the Eleventh and Twelfth Territorial Legislatures and in the First and Second State Legislative Assemblies. The Independent commented: "It is said of Mr. Beach that he never gives up, and although the commission in its first year of work was confronted by no ordinary difficulties, he never lost sight of the fact that the people expected the commission to surmount all that stood in its way."[57]

David E. Folsom of White Sulphur Springs was the second member of the commission over sixty years of age, having been born in New Hampshire in 1838. That he was one year younger than Elizur Beach was more than offset by his having arrived in Montana one year earlier, as part of Captain James Fisk's 1862 expedition. Headed for the Salmon River, the party had nonetheless elected to remain in Montana, and they had journeyed

to Prickly Pear Creek from Fort Benton. Folsom and two partners were credited by the Independent with the "first gold mining in Montana east of the Rockies." Folsom subsequently spent two years mining in Bannack, then farmed for four years on Willow Creek in Madison County. He spent seven years working on public surveys for the government and settled, in 1869, in Meagher County. During that same year Folsom, with two others, explored the upper Yellowstone River region. Said the Independent, "Mr. Folsom wrote the first authentic account of that wonderland, and although it was looked on by many at that time as a fairy tale, it attracted great attention." A sheep rancher after 1880, he was at the time of his service on the Capitol Commission, a member of the State Board of Sheep Commissioners. Folsom presented the most obvious contradiction to the Independent's assertion that: [each commissioner] "while not lacking interest in politics, is in no sense a politician, which may be said of every member of the board . . ." In addition to two terms as county surveyor and five years as county treasurer, Folsom served as state senator for four years (Third and Fourth Legislative Assemblies, 1893 and 1895) and resigned from the Capitol Commission in order to enter the gubernatorial race as the Republican nominee, within months of the cornerstone laying ceremony.[58]

The Helena Daily Independent's Fourth of July rhetoric clearly stretched some points in its desire to present the Capitol Commission as "Peculiarly Fitted for the Task They So Well Performed."[59] However, an image, or perhaps two images, emerge of the kind of man the public may have desired to see entrusted with a duty in which, as Governor Toole would later express it, "Every citizen of the state has a direct interest . . ."[60] These images--of the modern, enterprising, capable businessman, and the persevering, adventuresome, venerable pioneer--recur and, it appears, were being cultivated, in the political arena. Governor Smith brought about their coalition in his Capitol Commission, and Governor Toole ensured that they would people the statehouse murals.

Easily viewable as two successive generations of Montanans, these images served the purpose of providing a sense of continuity in time, within an officially proffered collective memory. The architecture of the capitol would further extend Montana's placement within a time continuum



Figure 16: After Governor Smith asked the members of the first Capitol Commission to step down, he appointed a new commission to carry out the provisions of the capitol legislation enacted by the Fifth Legislative Assembly of 1897. At the end of Governor Smith's term of office, D. E. Folsom resigned to run against Toole in the governor's race, and Thomas Greenough was subsequently appointed by Governor Toole.

by evocation of past epochs through a classical syntax. The ideal of a statehouse which was classical with modern comforts reflected an aspiration to bridge two worlds, which corresponded to Smith's commission and to Toole's statehouse iconography. Such an aspiration was especially essential in an era which viewed civilization as ever-ascending progress.

Values which made such imagery highly effective in Montana in 1899 resurfaced in 1904 at the Louisiana Purchase Exposition, toward which upcoming event many of Toole's suggestions to artist Pedretti for capitol mural subjects were directed in 1901-02. (See Construction History.) The occasion was the dedication of the Montana State Building; the speaker was George Milburn, Associate Justice of Montana, filling in for Governor Toole; and the subject--philanthropy--was one which helps to illuminate the role played by certain other individuals in the Montana statehouse's history:

> We have thousands upon thousands of good men and women [in Montana], and very few "philanthropists" and "men of destiny." We realize thoroughly that the old fashioned philanthropist was the man who loved his fellow man, and we thoroughly understand that the modern "philanthropist" is a very rich man who keeps on stealing from the people until he thinks he can afford to give a little of his wealth away to the people, and who hopes to bargain thus with God to save his unhappy soul from being eternally lost. Every day we Montanans have less and less use for such false men who serve mammon and grind the poor . . .[61]

The problematical nature of mixing of such "philanthropy" with affairs of state was clarified by Milburn's subsequent statement:

> In our State a man is a man and every day he is more and more encouraged to speak his mind up stoutly for his rights, thus setting an example to those American citizens of some parts who are not allowed to be as independent as were the forefathers of this Republic, which it was hoped would be a country of free men.[62]

The recent increased influx of eastern capital to Montana had caused turmoil and bitterness of significance far beyond the small matter which Milburn, much like Toole in, among others, an earlier speech to the Pacific Northwest Woolgrowers Association (February, 1902),[63] chose to touch upon in St. Louis. However, specific references to Standard Oil or others aside, these comments may be taken to imply that if Montana can disdain philanthropists and, therefore, philanthropy, it is because the state had cultivated its own, alternative form of philanthropy; or perhaps this alternative form had been developed as a result of the political climate

described by Milburn.

To illustrate Montana's version of philanthropist, the "public spirited man", two men brought into the public eye in the course of building the capitol deserve scrutiny. One, a prospector who struck gold in Marysville near Helena, was a pioneer known affectionately as Tommy Cruse. The other, H. L. Frank, was a Jewish capitalist who arrived in Butte in 1877. He became mayor of Butte in 1885, was chairman of the Democratic party in Butte, a presidential elector, and a narrow miss for U.S. Senator in 1901.[64]

It was not unreasonable, or unusual, at the time of building the capitol to assert that without one or the other of the above men the project could not have succeeded. While perhaps impossible to prove and fruitless to speculate upon, it is nonetheless certain that building the capitol could have been considerably more difficult without the generosity of the two wealthy men. Yet no gift as such was given, no endowment or bequest. Instead, these men acted on the model of the businessmen so admired by the Helena Daily Independent. Cruse bought an entire issue of thirty-year bonds for $350,000, representing the total projected cost for the original structure. Frank formed a construction company for the purpose of building the capitol. Neither can be said to have acted against his interests; and yet, largely because of the element of risk involved in their actions, they were universally considered to be public-spirited.

Cruse's wealth was a subject of popular lore not only in Helena, Montana, but in the society pages of the New York and San Francisco newspapers, which never tired of telling their romantic version of his rags-to-riches story.[65] Cruse's millions from sale of the Drumlummon Mine at Marysville had helped fund numerous Catholic causes, later to include the monumental St. Helena Cathedral (1908-1914). When, in 1898, the capitol bonds were offered for sale, their marketability was severely hampered by not being guaranteed by the state and by the fact that they were represented by incompletely surveyed and selected lands. In lieu of cash, a scheme of offering bonds to architects, contractors, and certain suppliers was devised, and the Business Men's Association

of Helena had pledges for approximately $7500 for those portions of expenses which could not be paid for with bonds.[66] No doubt the complexity of the scheme alone discouraged some, in spite of sudden rallying of support from the Great Falls Tribune whose jeers about the worthless bonds had been filling the editorial pages regularly since the bond issue's authorization.[67] At that time Thomas Cruse's lawyers stepped in, made the offer, and took care of the paper work. The problem was thereby solved practically overnight, and Tommy Cruse had first lien on 182,000 acres of state lands, as well as 6% annual interest.[68]

H. L. Frank's role in building the capitol is not as straightforward to assess. His chief contribution could be termed as credit in that he often covered costs for the commission for which he ultimately would be reimbursed. He enabled the commission to proceed with progress in building whether or not the money was in hand. In the case of a deficit of approximately $60,000, a sum determined by a board of arbitration, Frank took the risk that if the legislature in special session did not appropriate this extra amount it would be his loss. Yet the degree of that risk hinged upon Frank's political influence, which appears to have been considerable. His purchase and incorporation of the Columbus sandstone quarry, which then became the Montana Sandstone Company, undoubtedly facilitated a steady supply of the material. However, this interest presents an unknown variable in the equation of construction profits. The public was not informed of Frank's interest in the building stone on the occasions when his role as owner of the construction company, Montana Building Company, was praised. Even in 1909 when Sol Gansberger claimed to represent Frank's heirs as owners of the quarry, Governor Norris, at Gansberger's expense, avoided acknowledging Frank's earlier ownership.[69]



Figure 17: Portraits of the men credited with the successful completion of Montana's original capitol. (Historical Society of Montana, Contributions to the Historical Society of Montana, Volume 4, Helena, 1903.)



Figure 18: Rotunda of the Montana State Capitol, 1902.
Bell & Kent, architects.

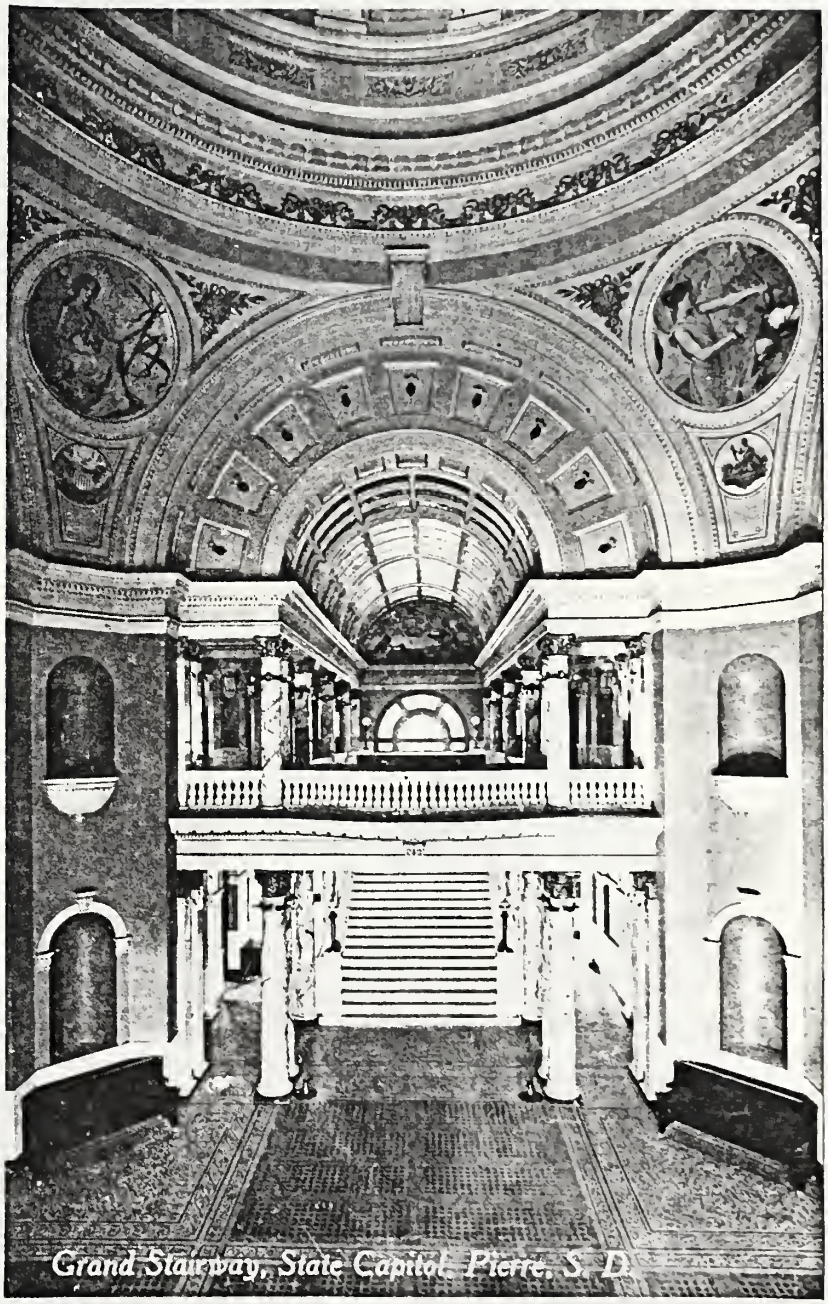


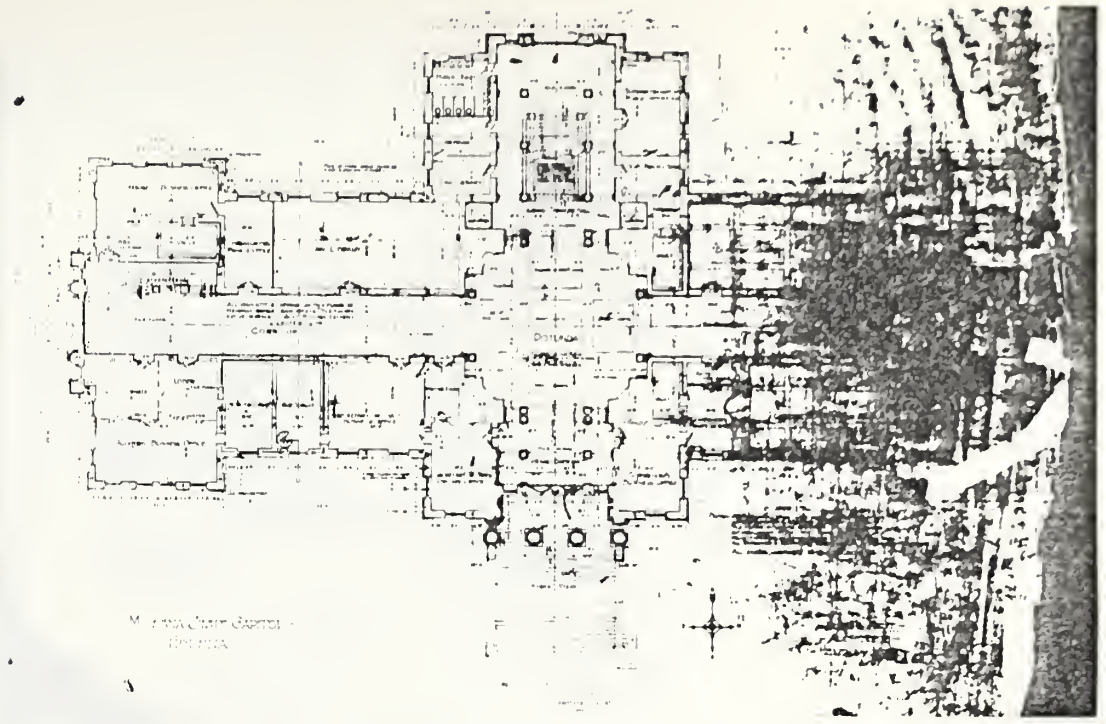
Figure 19: Rotunda of the South Dakota State Capitol, 1908. Charles E. Bell, architect.



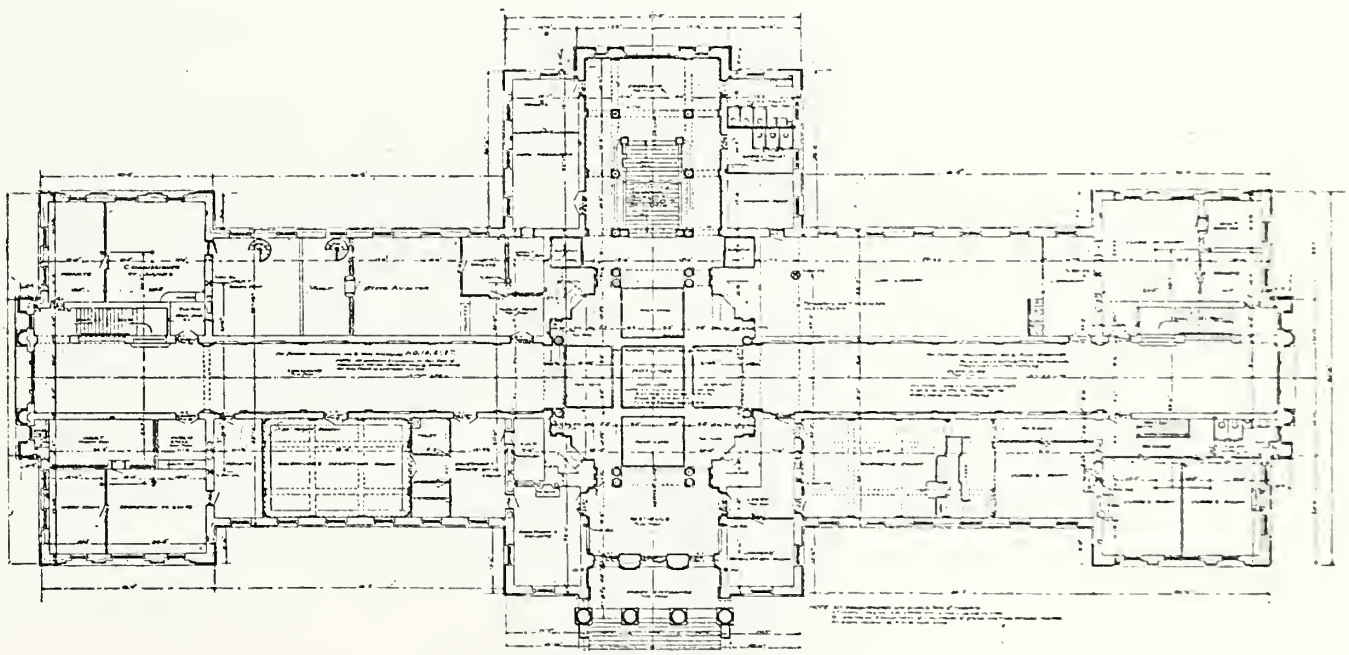
Figure 20: 1899 Montana State Capitol Building by Bell & Kent, Architects, ca. 1907.



Figure 21: 1910 South Dakota State Capitol Building by architect Bell, ca. 1910.

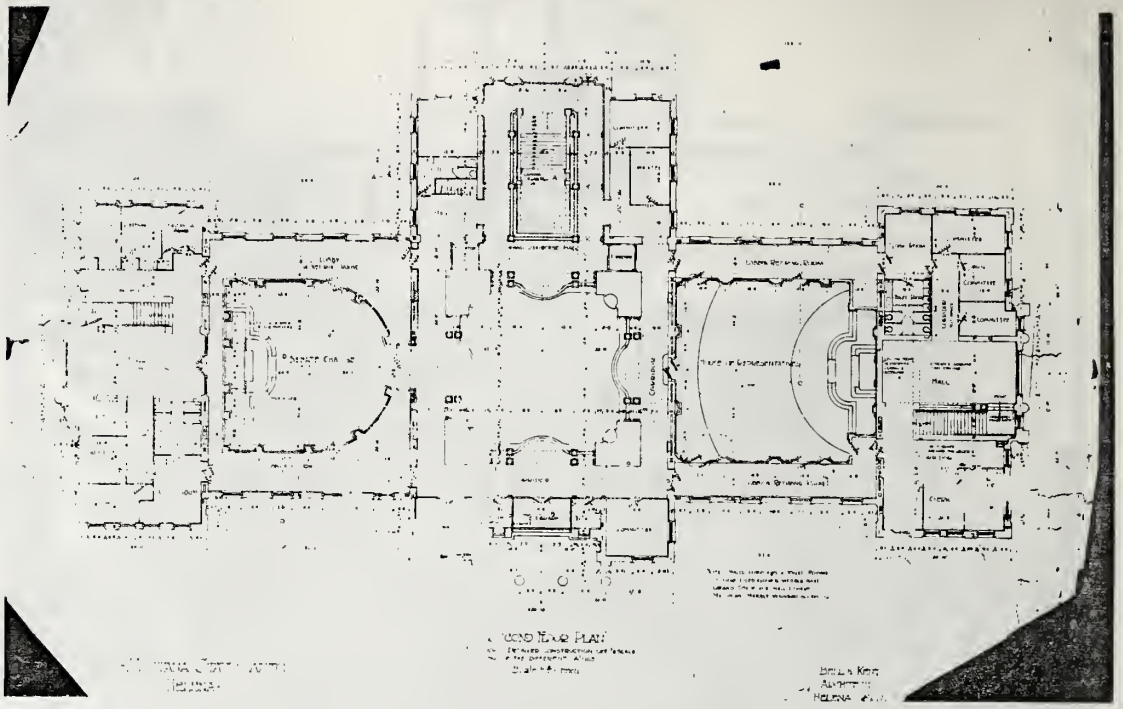


First floor of the Montana State Capitol Building.

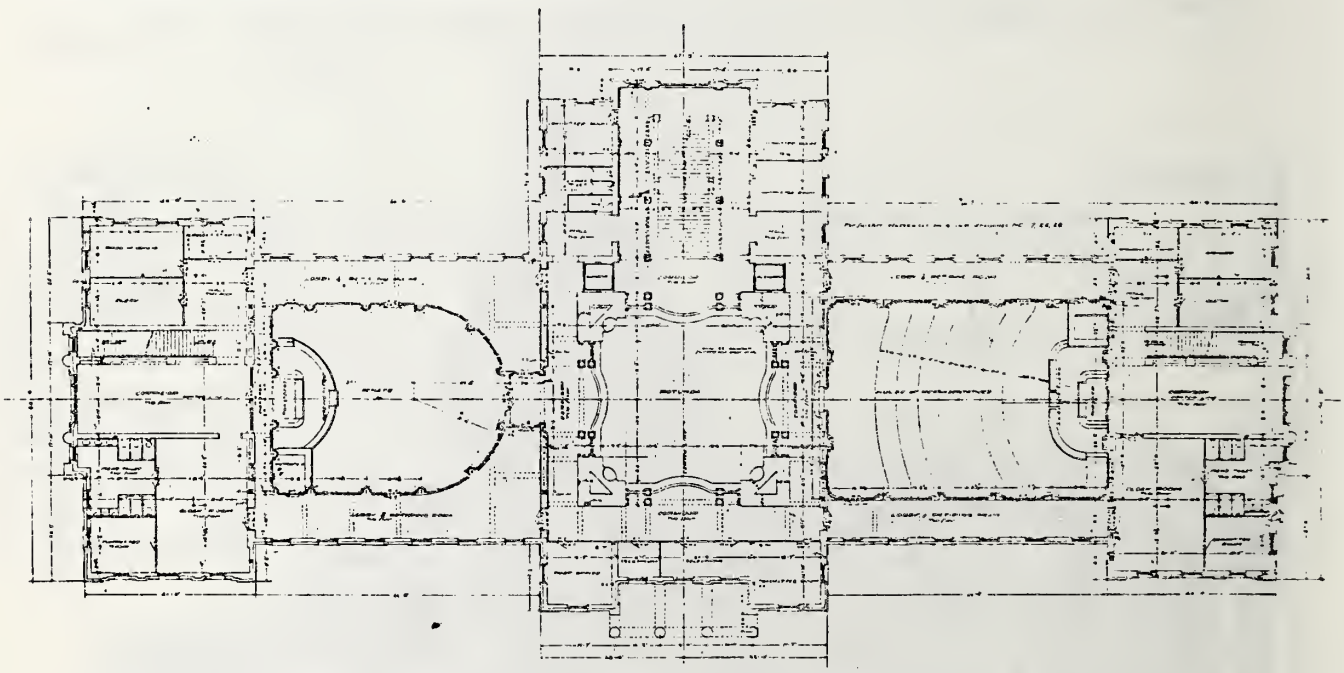


First floor of the South Dakota State Capitol Building.

Figure 22: Plan comparisons of the 1899 Montana State Capitol and the 1908 South Dakota State Capitol.

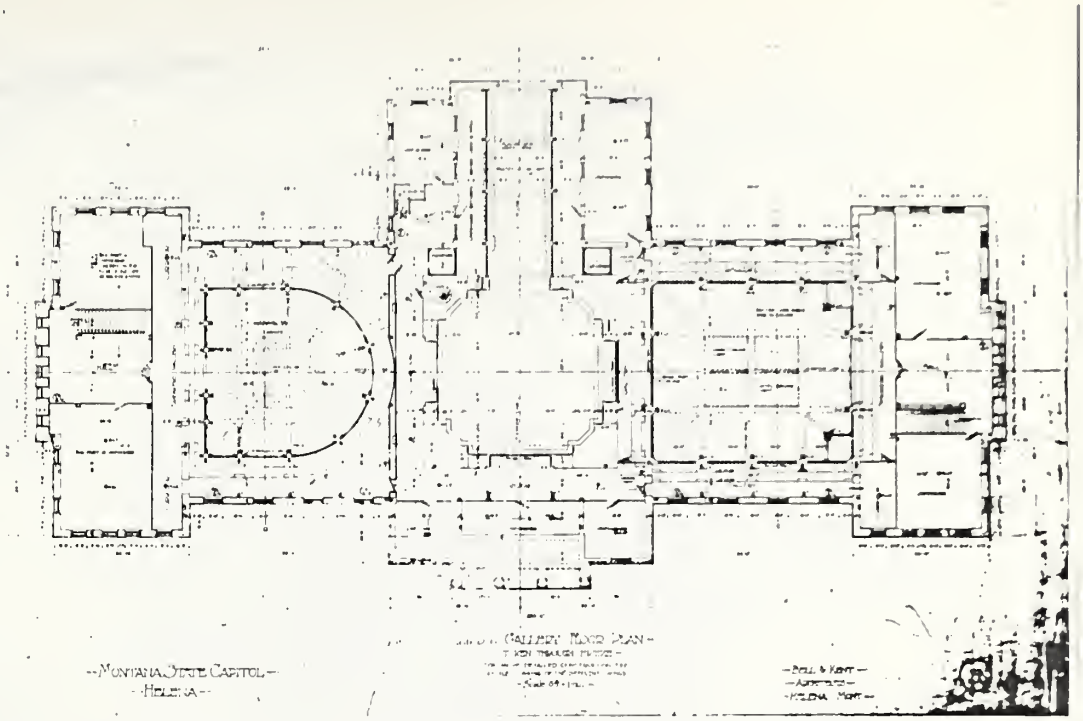


Second floor of the Montana State Capitol Building.

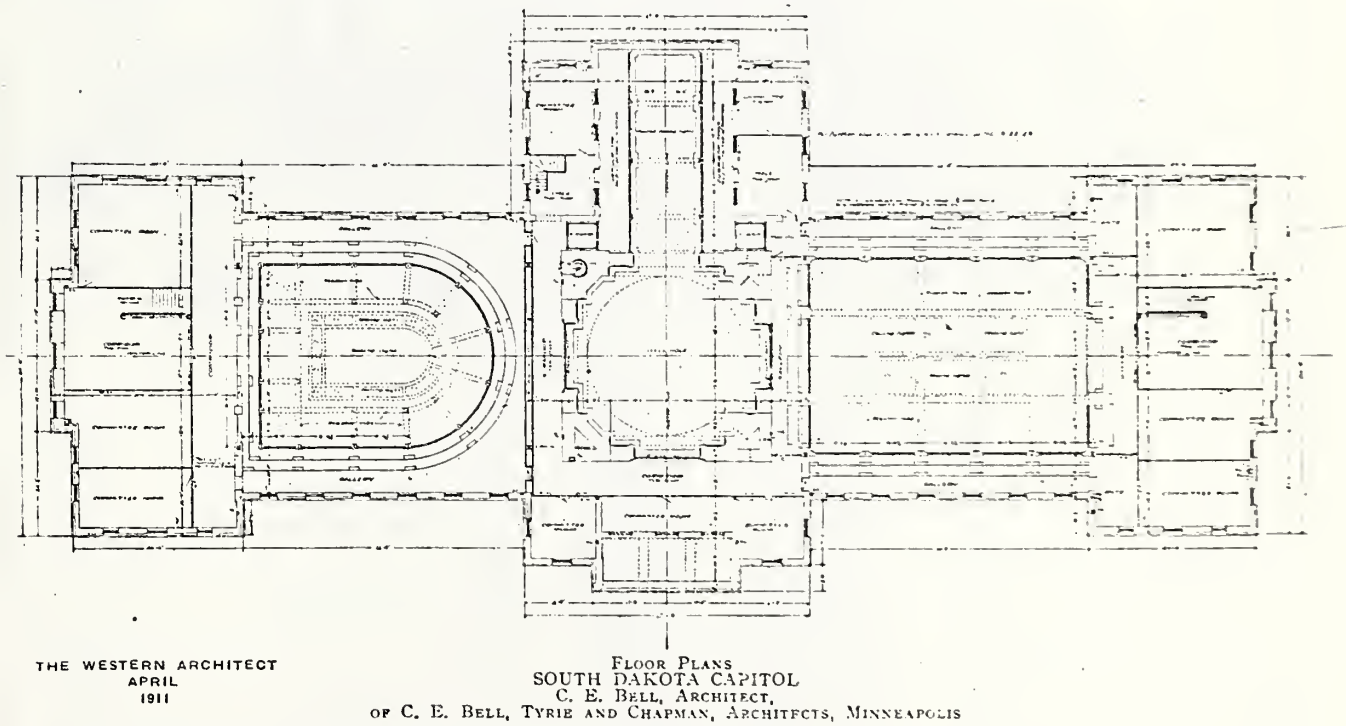


Second floor of the South Dakota State Capitol Building.

Figure 23: Plan comparisons of the 1899 Montana State Capitol and the 1908 South Dakota State Capitol.



Third floor of the Montana State Capitol Building.



Third floor of the South Dakota State Capitol Building.

Figure 24: Plan comparisons of the 1899 Montana State Capitol and the 1908 South Dakota State Capitol.

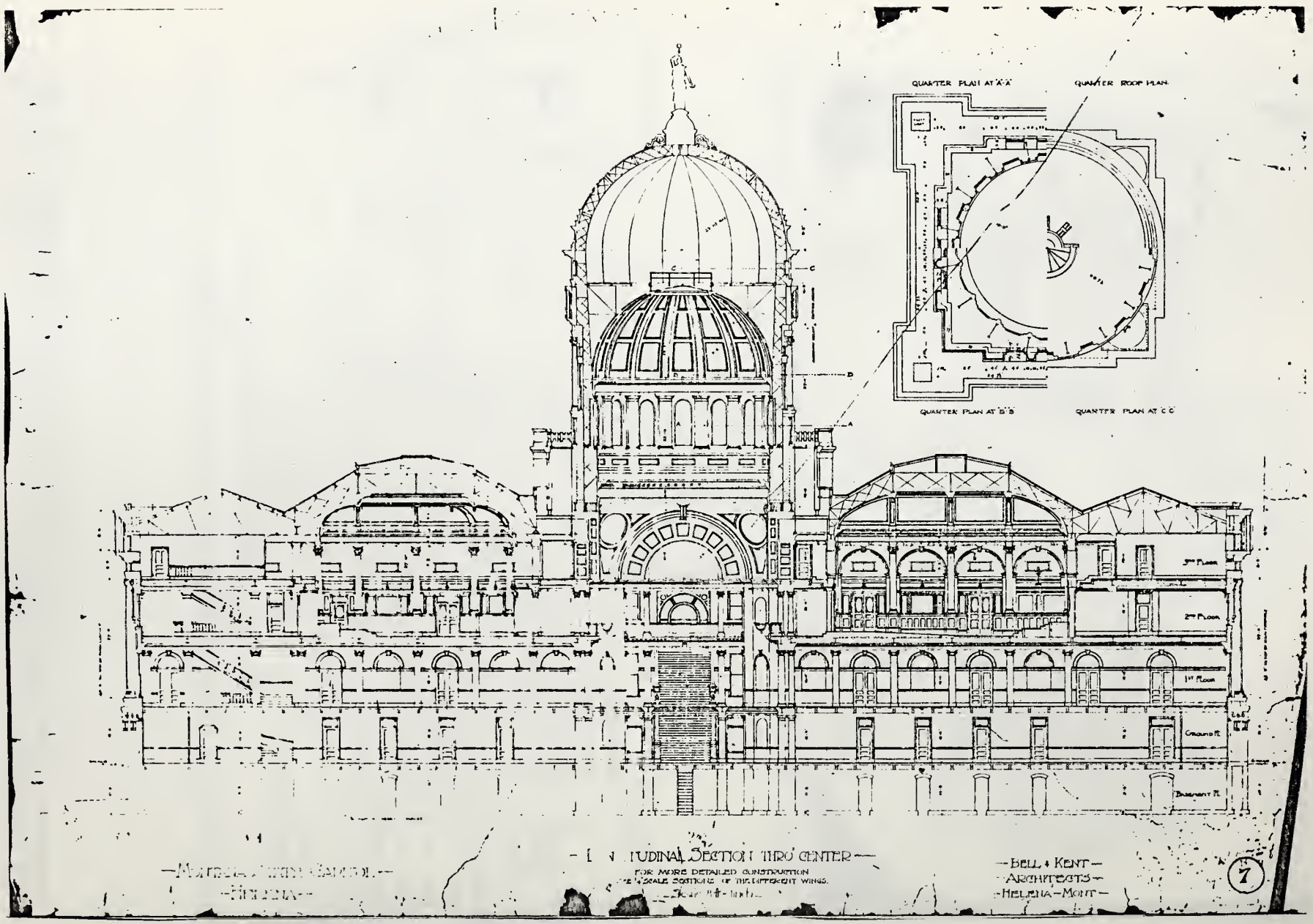
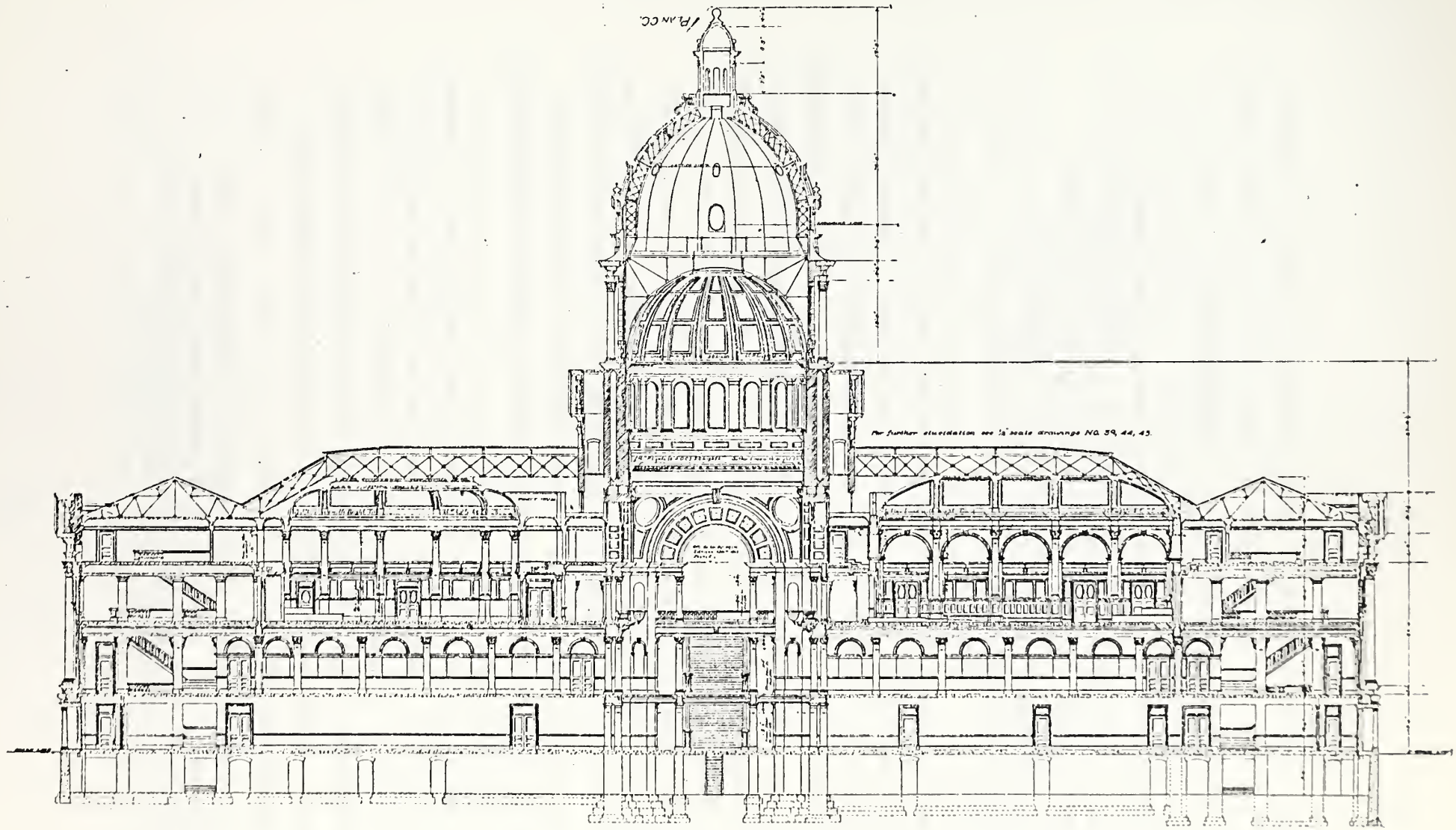


Figure 25: Longitudinal section of the Montana State Capitol, Bell & Kent, architects.



LONGITUDINAL SECTION

SOUTH DAKOTA CAPITOL

C. E. BELL, ARCHITECT, OF C. E. BELL, TYRIE AND CHAPMAN, ARCHITECTS, MINNEAPOLIS

THE WESTERN ARCHITECT
APRIL
1911

Figure 26: Longitudinal section of the South Dakota State Capitol, C. E. Bell, architect.

QUEST FOR A CULTURAL IDENTITY

> The Great Frontier has been one of the dominating forces in Western civilization since 1500. . . . we may visualize a contest, a conflict between the ideas newly emerging from the Great Frontier and those present in the Metropolis. Viewed in that way, the Metropolis seems to be trying to expand its culture into the frontier, which resents the intrusion and undertakes to develop a culture of its own.[70]

Walter Prescott Webb spent the better part of a lifetime developing a theory of the frontier which pivoted on the closing of that frontier within the decade following the completion of Montana's original statehouse structure. Webb's observations serve to illuminate the microcosmic process of creating a cultural monument in Montana where the political, economic, and social climate reflected the problems and aspirations of a newly created state. In Montana's transition from territory to state a symbolic transfer of power occurred from what was perceived as a tyrannical, neglectful federal government, analogous to Webb's "Metropolis", to the resident leaders and interests whose devotion to economic progress was coupled with zeal for home rule. Admission to the Union was expected to increase tax revenues, facilitate foreign investment, and otherwise stimulate Montana's economy.[71]

A graphic demonstration of the meaning to the citizens of Montana of this transfer of power appears in territorial delegate Joseph K. Toole's popularly acclaimed "brief of the territory", delivered on the occasion of the passage of the Omnibus Bill, or Enabling Act, providing for Montana's admission to the Union. Historian Clark Spence makes the following observation:

> Where the Declaration of Independence listed twenty-seven grievances, Toole enumerated but twenty-one, but at many points they were remarkably similar and his slashing attack earned him plaudits throughout the territories.[72]

A monument to that occasion was commissioned by Governor Toole twelve years later, when he instructed Charles Pedretti to paint the scene of the signing of the Enabling Act on a prominent flanking panel in the State Senate Chamber. The Capitol Commission proudly overrode Toole's veto of the inclusion of his own image in the scene and secretly arranged for Toole to be placed in the mural.[73] (See Figure 3.)

Toole's "declaration of independence" is one of many examples of his success with rhetoric. His popularity with the citizens of the territory and later the state of Montana more often derived from his words than his political deeds. It was only natural, then, that Toole would turn this talent toward the most expressive medium at hand, the capitol murals. Here, the themes of the Great Frontier surfaced in spite of the European training of artist Pedretti. Toole's perceptions of Montana support Webb's belief that the frontier gave rise to a "religion of work."[74] The occupations of the frontier--explorer, trapper, cowboy, miner--were romanticized in the manner of contemporary popular literature, from which the images directly derived. Montana's early folklife was presented as an inseparable component of an architectural form whose sacred connotations dated back to the ancient Metropolis--classical Greece--from which it was consciously borrowed.

As with other structures of the American Renaissance, a movement which spanned roughly the time from the mid-1880's to the mid-1920's, the intention was not to create something recognizably "American." Borrowing from European models appears to have been, to a degree, a compensation for what was considered to be a dearth of culture on the frontier. However, adaptations, whether aesthetic or pragmatic in intent, occurred with regularity as a result of conflicts between Webb's Metropolis, or established--"back east"--taste, and the preferences or demands of people at home, whether labor unions, politicians, architects, or interest groups such as businessmen's organizations, Masons, or pioneers' societies. With pioneer Elizur Beach at his side, Governor Toole, the politician, approached the task of determining mural themes from the point of view of a Missourian steeped in that state's traditional commitment to home rule.

Having served as territorial delegate pressing Montana's case for statehood, Toole had ultimately triumphed in battles with an overtly partisan Congress. He had joined the efforts of other Montana political and economic leaders whose coalition for progress only thinly veiled their ideological and cultural conflicts. He shared with many Montanans a firsthand view, and resentment of, the arrogance of appointed territorial governors who often had made no pretense of representing the people.[76] Who are the people? is a question which Toole chose to address in historical terms, combining regional archival sources with nationally accepted images from popular journals and from U.S. government art holdings and publications.[77]

Add to Toole's ideological perspective his desire to anticipate the Louisiana Purchase Exposition, which was to be held in his home state of Missouri, and the originality and progressivism of Toole's contribution to the statehouse design becomes evident. Even so, these qualities were to be somewhat offset by architect John H. Kent's Gilded Age flavor, which belies even the subtle modernism of the American Renaissance, as exemplified, for instance, by Cass Gilbert's Minnesota capitol.

Artist Charles Pedretti's aesthetic compatibility with Kent further couched the murals in a Gilded Age idiom through the use of ornamentation surrounding the highly representational static murals. While romantic affectation was carefully avoided in the picture space itself, the decorated wall surfaces which function as frames break loose into embellishments suggestive of opera house decor.[78] The decorated spaces, then, beginning with the rotunda, and balanced symmetrically by the original Senate and House wings, read as an elaborate history pageant presented in an opera house setting. Add decorative elements such as theater-style electric fixtures, balconies and theater boxes in the rotunda, and the stage is visually set for a popularly accessible, entertaining, but educational and edifying experience--suitable for embarking on a new century as a new state.

Ten years after Montana's original statehouse was built, the addition of east and west wings provided yet another opportunity for decorative arts

and mural painting to contribute to the state's self-image. The inclination to hire a prominent New York artist was no mere quirk of Attorney General Galen (see Construction History); it was the unquestioned practice of most capitol building commissions active in the early decades of the century. That Montana's capitol houses the works of resident artists whose acclaim was then limited is a mark of distinction in that it predates the emergence of that practice in the 1920's.[79] It is interesting to note, however, in the Russell, Paxson and, to a lesser degree, the DeCamp paintings, the continuity of themes from the early murals. While the Montana artists contributed considerable technical skill and artistic vitality lacking in the Pedretti firm's murals, their frontier themes nevertheless derive from the previously established images. The latter had apparently impressed the Montana artists sufficiently to influence their choice of subject matter, even though this would undergo, particularly in Russell's case, dramatic reinterpretation. Such influence is even more noteworthy in light of the freedom the artists were given to choose their subjects from any in Montana's history.

The increased complexity of political, social, and administrative factors in the construction of the capitol additions in 1909-12 precluded domination by any one individual or group. Yet amid the rapid change of Montana's progressive era, some continuity in the capitol's form did emerge despite changes in materials, practices, and governing body. The conflict between the "Metropolis" and the "Great Frontier" took shape in an enforced duality: a New York architect, F. M. Andrews, was matched by Montana architects Link & Haire; Hennessy Mercantile Company of Butte supplied an artist/decorator, Charles Schatzlein, on the condition that he be guided by a New York professional. In most cases, however, Montana concerns prevailed, by means either of legislation or of raw political pressure. In this atmosphere Webb's and Kouwenhoven's "religion of work" appears to have undergone a transformation from nostalgic depiction of frontier occupations in the mural art (explorer and soldier are the only occupations to re-emerge in 1912); to the proudly unionized laborers and skilled workers who constructed the wings, striking when necessary.

Montana's self-image as expressed in her statehouse is by no means an objective one. Indeed, if it were it could be considered superfluous or ephemeral. Instead, when viewed in the context of the events and struggles which comprise the structure's own history, the statehouse becomes an expressive reminder of a formative era in the history and identity of the state of Montana, when, in Webb's words, it "resents the intrusion and undertakes to develop a culture of its own."[80]

CONSTRUCTION HISTORY

PREPARATION AND SETBACK

1896

On August 24, 1896, the situation of Montana's projected state capitol building on its site was set as follows: central longitudinal axis - 350' south of the north line of the lot; central transverse axis - 436' east of the west line of the lot. After Commissioner Charles K. Cole and architect George R. Mann met with the Helena City Council it was decided to lower the grade of Montana Avenue, which runs along the western boundary of the site, 4'6" at a point 350' south of Sixth Avenue, the street the capitol would face.[1] Once this had been arranged with the city the elevation of the basement floor line could be determined and excavation could begin.

Six bids for excavation were considered, five from Helena, one from Tacoma, Washington. Warrants were issued for payment of excavation costs in an amount not to exceed $5000 at par. The bid of Gebhardt & Wagner of Helena was then accepted. Commissioner Walter M. Bickford was instructed to draw up the contract, and on September 9, 1896, Gebhardt & Wagner were notified of approval of their bond and the contract was signed. Although this was a routine transaction for Montana's first

unsuccessful State Capitol Commission, it was also a prerequisite to the events of the following day:

State Capitol Building Site
Helena, Mont. Thursday Sept 10th 1896

> Promptly at 9 o'clock A.M. on the above date, Vice Chairman C. K. Cole, and Hon. W. M. Bickford appeared on the Capitol Site, too add their mite to the first breaking of ground in the excavation for the State Capitol Building; All preparations having been made, and everything being in readiness, Vice Chairman C. K. Cole, guiding the plow, and Hon. W. M. Bickford manipulating the horse power, broke the first ground, along the longitudinal axis, for the excavation of the State Capitol Building under the direction of Architect Geo. R. Mann, with proper and impressive ceremonies, after which they repaired to the
>
> Office of the State Capitol Commission
>
> Where the State Capitol Commission re-convened at 10 o'clock A.M. on the above date. Present:-Chairman J. E. Rickards,
> Vice Chairman C. K. Cole
> C. F. Lloyd
> W. M. Bickford
> W. K. Flowerree[2]

If the press was invited to the groundbreaking ceremony for the one million dollar capitol building, which the young state would decide it could not afford, it did not attend.

Accusations that the building of a statehouse was premature seemed born out by the progress of the year 1896. John M. Farmer was paid the sum of $81.25 for surveying the site, and excavation was underway, but the bulk of the expense for the year consisted of administrative costs, including a nationwide architectural competition, complete with "expert advisor".

The expiration of Gebhardt & Wagner's contract on December 1 found the excavation work, which had been subcontracted to Henry Schimpf, still unfinished. Complaints from the subcontractor that he was not receiving payment from Gebhardt & Wagner were not considered to be the concern of the commission.[3] However, claims of Gebhardt & Wagner were being withheld until the work was finished. On December 15, a forty-day extension on the excavation contract was requested and granted,[4] and two days later a portion of the previously withheld claims were approved.[5]

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Office of the State Capitol Commission

Where the State Capitol Commission re-convened at 10 o'clock AM on the above date.

Present:- Chairman J. E. Rickards,
Vice Chairman C. K. Cole
C. F. Lloyd.
W. M. Bickford
W. K. Flowerree.

Figure 27: Sample page from the minutes book of the first Capitol Commission.

Detail plans and specifications were received from the architect on December 26 and these were examined and discussed on the last day of December. At this time the architect's claims for one-half of his total fee were approved at a cost of $22,500. In accordance with Section 2443 of the Political Code, the commission arranged for publication of its first annual report.[6]

1897

Complaints about recklessness in blasting were received by Governor Smith early in January, and this initiated a terse exchange of letters between the Governor and George Marsh, secretary to the Capitol Commission and a holdover from the Republican Rickards administration. Marsh considered the complaints to be fabricated, probably by some disgruntled former employee of Schimpf's, and further maintained: " . . . every blast is protected by planks, cow hides and brush . . ."[7]

Henry Schimpf approached the new governor with a request to submit his own bid directly to the commission for the completion of the work. He was allowed to do so but his bid was rejected and further efforts were made, with the help of Gebhardt & Wagner's bondsmen, to see to the satisfaction of the original contract. The extension, expiring on January 18, was renewed until the first Monday in March. J. H. Farmer was then called upon once again, this time to measure the excavation.[8]

In February Governor Smith received an anonymous letter referring to the removal of purportedly valuable stone excavated from the capitol site. No doubt considering this another appropriate task for George Marsh, Smith instructed him to look into the matter saying, "If it is at all valuable this stone should be preserved for the future use of the state."[9]

The eruption of scandal centering on a secret agreement between certain members of the commission and architect George R. Mann rendered further accomplishment impossible. The commissioners stepped down at Governor Smith's request, the million dollar capitol legislation was repealed, and the way was paved for a new start on a statehouse costing a modest $300,000.

THE BELL AND KENT MONTANA CAPITOL

1898 - 1900

On January 4, 1898, a schedule of rooms was agreed upon and written up in a circular letter mailed to architects across the nation. Four separate bids were solicited: 1) for plans; 2) for plans and specifications; 3) for plans, specifications and detail drawings; and 4) for superintending construction. The building was to have sixty-five rooms, and was to be designed in such a way that additions could be added in the future.[10]

Proposals were opened and read on February 8, and architects who desired to appear before the commissioners were received later in the day. These included Charles E. Bell of Bell & Kent of Council Bluffs, Iowa; Mr. Floyd of Floyd & Stone, Terre Haute, Indiana; Link & Donovan of Butte; William White of Butte; C. S. Haire of Helena; and T. F. Matheis of Helena.[11]

The following morning, the six Montana architects' propositions were separated for further consideration, as were five out-of-state proposals. That afternoon, the Helena Board of Trade reported that a preliminary subscription of $7500 had been taken (on capitol bonds), and that an additional $12,500 would be forthcoming. With the money question settled for the time being, the next concern was whether an 1897 law would hold the commission to selection of a Montana architect.[12] An opinion of the Attorney General, received the same afternoon, settled little.[13] The record shows no further selection procedures until March 13, when Bell & Kent were notified that March 19 would be the date of the signing of the contract.[14] The provisions were for preparation of plans, specifications, details, and drawings, at $5500; and supervision, at $2750.[15] Bell & Kent promptly moved their offices and households to Helena, thus establishing themselves as Montana architects, a designation later upheld by the Montana Supreme Court.[16]

State of Montana.

Capitol Commission.

GOV. B. B. SMITH, Chairman, Helena.
E. BEACH, Helena.
A. D. PECK, Anaconda.
J. M. FOX, Red Lodge.
D. E. FOLSOM, White Sulphur Springs.
COMMISSIONERS.

HELENA, January 5, 1895.

Dear Sir:—

At a meeting of the State Capitol Commission of Montana, held on January 4th, the following resolution was adopted.

"Resolved, That it is the sense of the Board of Capitol Commissioners that the Board cause to be prepared circular letters to be submitted to the various architects, calling for plans, specifications and detailed drawings for a Capitol building, to contain sixty-five rooms, as heretofore agreed on to-day, said building to cost two hundred and seventy-five thousand (275,000) dollars. In said circular letter attention shall be called to the law providing for said building with reference to future additions, and said architects shall be requested to make their bids for the work separately, that is to say:

First—Their charge for making plans of such a building.
Second—Their charge for plans with specifications.
Third—Their charge for plans with specifications and full detailed drawings.
Fourth—Also their charge for superintending the construction of said building."

In accordance with this resolution, you are requested to furnish answers to the questions as stated above, numbering your answers to correspond with the numbers of the questions. Kindly make your answers explicit, so that there may be no misunderstanding in the matter.

The law referred to in the resolution is the act of the Fifth Legislative Assembly, and appears on page 166 of the Session Laws of 1897.

The special section is No. 2 of that act, although the sections following also refer to the matter and may be read in order to obtain a full understanding of it.

Section 2 reads, in part, as follows: "It shall be the duty of said Board to secure the erection and completion of said Capitol Building upon such a plan as will admit of additions thereto, when in the future the needs of the State may require the same."

The schedule of rooms required for the State Government is as follows:

GOVERNOR.—Reception room; business office; private secretary; also 1 vault.

SECRETARY OF STATE.—Waiting room; business room; private room; also 1 vault.

ATTORNEY GENERAL.—Waiting room; private room; clerk's room; also 1 vault.

STATE AUDITOR.—Two rooms; also 1 vault.

STATE TREASURER.—Two rooms; also 1 vault.

SUPERINTENDENT OF PUBLIC INSTRUCTION.—Two rooms.

SUPREME COURT.—One court room; three Justices' rooms; one clerk's room; one marshal's office; also 1 vault.

LAND OFFICE.—Two rooms.

INSPECTOR OF MINES.—One room.

INSPECTOR OF BOILERS.—One room.

STATE VETERINARIAN.—One room.

BOARDS OF STOCK AND SHEEP COMMISSIONERS.—One room, with small ante room; also 1 vault. } Arranged on Suite

BUREAU OF AGRICULTURE, LABOR AND INDUSTRY.—Two rooms.

LAW LIBRARY.—One large room; one small room adjacent for Librarian.

HISTORICAL SOCIETY.—One large room, also 1 vault.

ADJUTANT GENERAL.—One room; also 1 vault.

BOARD OF MEDICAL EXAMINERS.—One room.

BOARD OF EQUALIZATION.—One room; also 1 vault.

BOARD OF PARDONS.—One room.

BOARD OF PRISON COMMISSIONERS AND BOARD OF COMMISSIONERS FOR THE INSANE.—One room.

BOARD OF EXAMINERS AND FURNISHING BOARD.—One room; also 1 vault.

ARID LAND COMMISSION.—One room.

STATE EXAMINER.—Two rooms; also 1 vault.

BOARDS OF HEALTH, DENTAL EXAMINERS AND PHARMACY.—One room.

STATE SENATE.—One Senate Chamber. There are now 24 members. Provision to be made for increase to 40. One Retiring room with Cloak and Toilet Rooms adjoining. Lieutenant Governor, one room, small. Secretary, one room, small. Sergeant-at-Arms, one room. Four Committee rooms.

HOUSE OF REPRESENTATIVES.—One Assembly Chamber. There are now 68 members. Provision to be made for increase to 100. One Retiring room with Cloak and Toilet rooms adjoining. Speaker, one room, small. Clerk, one room, small. Sergeant-at-Arms, one room. Six Committee rooms.

CUSTODIAN OF BUILDING.—One room.

The next meeting of the Capitol Commission will be held at its office in Helena, on February 8th. It is desired to get this information at that time if possible, and your early reply would be highly esteemed.

The Commission reserves the right to reject all bids.

Respectfully,

Chairman.

Figure 28: This circular letter was sent to architects to solicit bids under the provisions of the new capitol legislation of 1897. The date of 1895 was apparently a printer's error and the date should read January 1898. (Manuscript Collection 35a, Montana Governors' Papers 1889-1905, Box 26, Folder 10, 1898.)

On April 22, floor plans were examined, some alterations made, and the plans approved. At this time, through W. J. Sweeny, attorney, "Thomas Cruse of Helena, Montana submitted offer to take said bonds or so much thereof as may be necessary to take up outstanding warrants, and erect Capitol Building, at par, and a contract as hereinafter set forth entered into. Said bid was the only one received by the Commission . . . on motion duly accepted."[17] On June 21, the details were finalized, Cruse signed the contract, and the commission passed a resolution of thanks for Cruse's public spirit. At the same meeting Bell & Kent's elevations, perspective, cross and longitudinal sections were submitted and approved.[18]

Once the specifications were prepared and approved in July, bids were solicited both in and out of the state for construction of the building. By mid-September, the bid of Joseph Soss of Butte in the amount of $289,891 was deemed the "lowest and best bid".[19] Backed by the prominent Jewish pioneer and one-time mayor of Butte, H. L. Frank, Soss assigned the contract to Frank's Montana Building Company on November 11, with the approval of the bondsmen and the commission.[20] Soss, a Rumanian Jewish immigrant who had recently come to Butte from Cleveland, Ohio,[21] to establish a construction company, Soss & Co., then served as manager for Montana Building Company, in which he was a stockholder and trustee.[22]

After inspection with regard to the foundation the architects were instructed to give the contractor orders to excavate on the east end of the location in order to have the foundation rest on solid rock. A superintendent, J. W.Cornelius, was hired for the purpose of overseeing work on the foundation.[23] The Montana Building Company's "lowest and best bid" of $10,670 for grading apparently refers to the work of filling in a portion of the excavation which was meant to accomodate George R. Mann's larger building. The loose arrangement of paying $3300 "this fall" and the "balance when you raise sufficient funds to pay for it,"[24] initiated a pattern of relaxed relations between the commission and the contractor. This held, however, on the financial level somewhat better than on the level of day-to-day work. Joseph Soss would be threatened with removal more than once in the heat of arguments concerning construction matters.

On November 12, Charles W. Helmick, a civil and mining engineer

who was working on the surveying and platting of the site, was asked to prepare contour maps of the capitol grounds. He was to meet with the City Council's Committee on Streets, requesting that they consent to lower Breckenridge Street and Montana and Lockey Avenues at the southwest corner of the grounds.[25] Although the minutes do not clarify the outcome of this request, a cooperative relationship existed between the city and the Capitol Commission. When extra expense was involved the Helena Improvement Society or the Helena Business Men's Society would usually come forward with funds and even volunteer labor.[26]

Work on the foundation was progressing, with some changes in the dressing of the granite course, at an additional cost of 75¢ per square foot, as an alternative to facing it in rock as called for in the specifications. With the advent of cold weather Soss was prohibited from continuing with the pointing for the fall and winter seasons. The

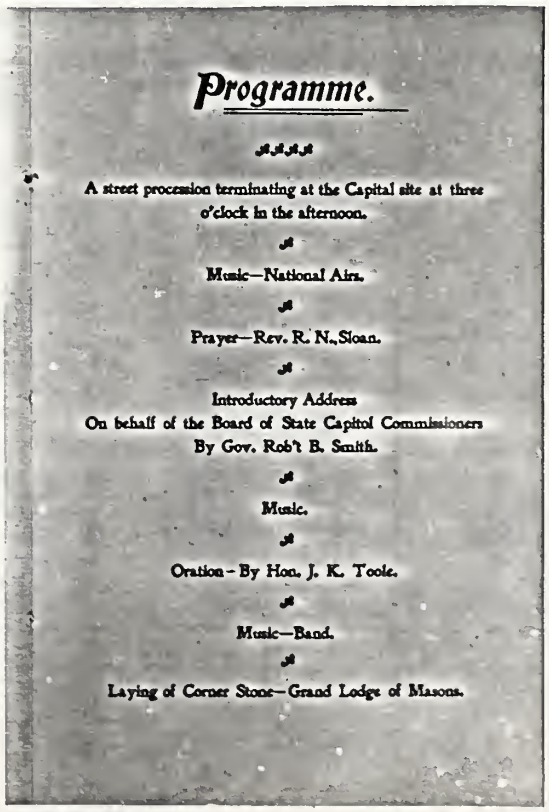


Figure 29: Sandstone quarry at Columbus, Montana used for the construction of the original Montana Capitol.

superintendent of the foundation, J. W. Cornelius, was taken off the job as well.[27]

The task for the winter would be to select a stone quarry with the needed quantity and desired quality of stone for the capitol. A quarry tour was planned for late December, for inspection of a quarry at Ulm; and a more extensive tour in March included quarries at Great Falls, Billings, and Columbus. Among considerations in visiting quarries was the possibility of replacing "Messinian" (imitation) marble, called for in the specifications for wainscoting throughout the corridors of the capitol, with onyx or some other appropriate authentic stone. On March 30, 1899, the stone for the exterior construction of the building was chosen. The sandstone from the quarry of Ben Hager at Columbus, Montana was deemed to be the most "uniform in color and free from defects."[28] The Montana Sandstone Company was promptly incorporated, with Joseph Soss, and later H. L. Frank as chief stockholders.[29]

Once a stone choice was made, a date was immediately chosen for the laying of the cornerstone. The architects were instructed to prepare a design for the cornerstone, for ceremonies on July 4, 1899.[30] These proceedings were to be conducted by the Masonic Lodges of the state with the



Programme.

A street procession terminating at the Capital site at three o'clock in the afternoon.

Music—National Airs.

Prayer—Rev. R. N. Sloan.

Introductory Address
On behalf of the Board of State Capitol Commissioners
By Gov. Rob't B. Smith.

Music.

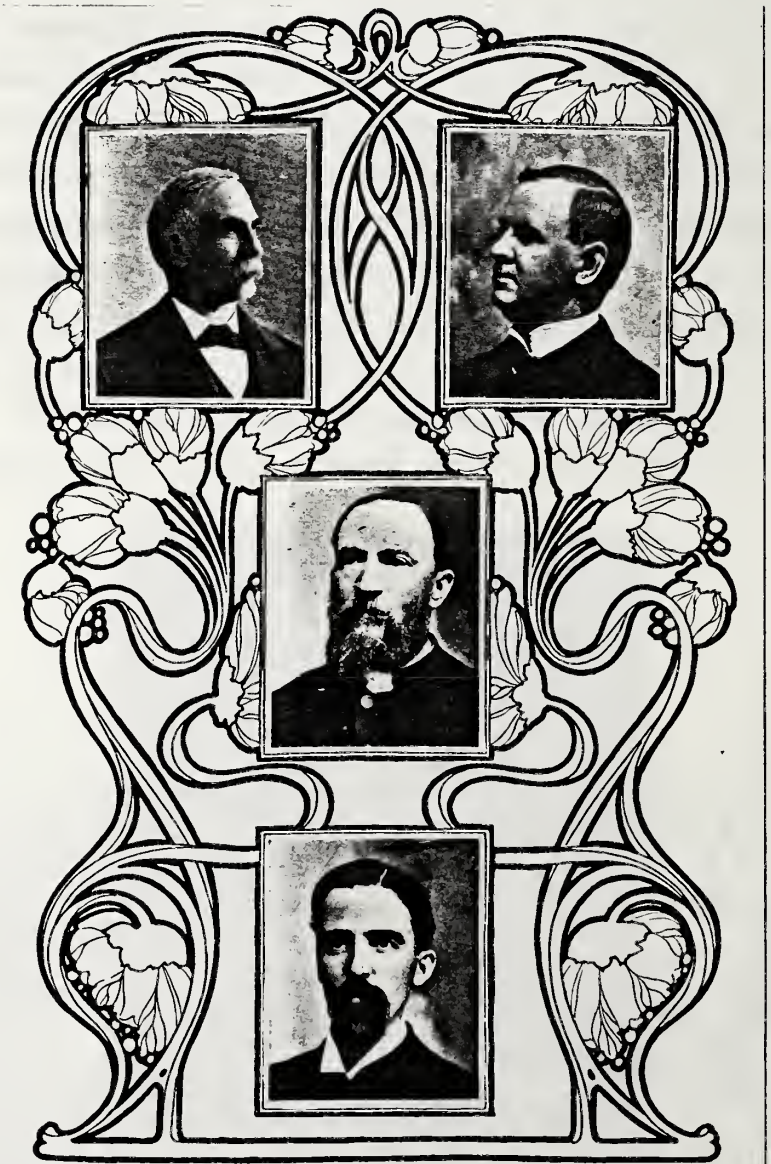
Oration - By Hon. J. K. Toole.

Music—Band.

Laying of Corner Stone—Grand Lodge of Masons.

Figure 30: Program for the laying of the cornerstone of the original Capitol Building, July 4, 1899.

participation of the Mayor and the City Council of Helena. A large steam derrick was to be used for placing of the cornerstone which would be decorated on the north face with the "coat of arms of the State", and on the west face with the date: July 4, 1899.[31]



CORNELIUS HEDGES, Upper Left Hand Corner
J. H. LITTLE, Middle
E. C. DAY, Upper Right Hand Corner
C. W. POMEROY, Bottom

GROUP OF MASONS

Figure 31: Members of the Masonic Lodges involved in the laying of the cornerstone of the original Capitol Building, July 4, 1899.

Of nine applicants for superintendent of construction, J. A. Murphy was chosen at a salary of "$7 per day, he to devote his entire time to the work."[32] Wages of workmen for the building of the capitol were fixed by the State Trades and Labor Council as follows:

> Bricklayers, 66 2/3 cents per hour, and time and one-half for overtime; eight hours to be a day's work. Carpenters, 50 cents per hour, double time on Sunday. Stonemasons, 66 2/3 cents per hour, double time on Sunday. Plasterers, $6 per day of eight hours. Painters, 45 cents per hour. Building laborers, 33 1/3 cents per hour. Mortarmen, 38 8/9 cents per hour. Stationary engineers, $4 per day. Lathers, 50 cents per hour. Journeymen plumbers and steam fitters, 62 1/2 cents per hour, and stone cutters, $5 per day of eight hours.[33]

Osborne & Company of Cleveland, Ohio, was given the responsibility of inspecting the iron and steel work, which was to be supplied by the Gillette-Herzog Manufacturing Company of Minneapolis. In August, 1899, a representative from Osborne & Company reported, "this work . . . is going to drag over several months. Inspection under way."[34]

After lengthy negotiations, Helena Power & Light agreed in mid-December to reduce their rates on bids for electricity over five and ten year periods, as follows:

1 year contract - 12¢/kilowatt
5 year contract - 11¢/kilowatt
10 year contract - 10¢/kilowatt

The latter rate was contingent upon the state furnishing its own "lamp renewals".[35]

In July of 1900, the architects and contractor applied themselves to the task of adopting a conduit system for electric lighting. Bids for wiring were solicited, and Helena Power & Light was given the contract. The Montana Building Company contract was reduced by $1555 with the elimination of this aspect of construction from their commitment.[37] In August, a representative from Helena Power & Light notified the commission that the contract was to be assigned to the Montana Electric Company of Butte, "owing to the failure of the firm which was to furnish his company with the material for the wiring."[37]

Progress in late summer was lagging, and Joseph Soss was pressured to speed up the work, perhaps in hopes that sufficient advancement would allow for interior work to be accomplished that winter. Although plastering of partitions and suspended ceilings was being attended to by early October, little work was completed during the winter of 1900-1901.

Bids for sewer construction were received in August, but not acted upon until negotiations with Helena City officials could be advanced. The state's request was to have the city extend the sewer lines from Fifth Avenue to Montana Avenue, "thereby reducing the length of sewer required through the Capitol grounds to connect with the city sewer system."[38] By mid-November, Louis Johnson had completed the sewer work at a cost of $355; M. D. Rider had made the water connection for $54.05;[39] and in December these were inspected by G. B. Echles. Rider's work may have been related to an authorization which had been received in early October for a steam pipe connection from the boiler house to the gulch east of the boiler house. The Anaconda Copper Mining Company supplied materials for the connection at a cost of $74.40.[40]

A final year-end claim from Osborne & Company suggests that work was progressing in the manufacture and inspection of iron and steel. Separate claims for shop inspection and mill inspection were submitted, indicating the extent of this company's role in overseeing the production and quality of metal.[41]

1901

The year 1901 brought another change of administrations, and in mid-January, Governor Joseph K. Toole took his place at the head of the State Capitol Commission with apparent relish. He soon replaced Commissioner David E. Folsom, a Republican who had resigned in order to challenge Toole in the gubernatorial race, with Thomas Greenough of Missoula.[42]

The tone of the commission minutes during Toole's tenure suggests a very strict control over the contractors, their claims, and their deadlines. However, the record shows that, although the state's legal protection remained intact, the informal agreements concerning such matters as bills for extras and extensions of deadlines held greater sway than

did the contractual dictates. It was at this point that H. L. Frank began to show a willingness to supply better materials, either at no extra cost, or at a cost exceeding the amount allowed in the contract, and therefore without guarantee of payment.

The target completion date of the building was moved, informally, from July 1, 1901 to September 1, 1901. Fireproof doors were substituted for oak, and a cornice was added to the governor's private rooms. The issue of the unpopularity of Messinian marble was finally resolved, not by use of Utah onyx, for which Governor Smith had failed to procure extra appropriations, but by substitution of pink Tennessee marble, supplied by the Montana Building Company at no extra cost to the state.[43]

The commission's dissatisfaction with Joseph Soss reached a peak when, on inspection,

> The oak finish for the Governor's Reception Room, the Supreme Court Chamber and the Legislative Halls . . . was rejected as not complying with the specs and the architects were instructed to so notify the Contractor and instruct him to have same removed from the building at once--and oak finish furnished in full compliance with the specs . . ."[44]

Joseph Soss's resignation in late March was announced to the commission by H. L. Frank, with no explanation given in the minutes. William Hamilton, Frank declared, had succeeded Soss, and "would have further charge of work on the capitol building." Hamilton, who had accompanied Frank to the meeting, was admonished as to speed and obedience to architects' instructions.[45]

A list of subcontractors engaged at this point included the following:

Anaconda Copper Mining Co., Hardware Dept. for hardware	$ 1495.
Same Co. for steam heating & bricklaying apparatus	5500.
Big Blackfoot Milling Co.-Millwork & Glass, except skylights, floor glass & mirrors	11,300.
Same Co. Sheet metal work & skylights, copper work for roof, etc.	15,044.
Otis Elevator Co., two electric elevators	6,000.
W.W. Sykes & Co., Minneapolis - plumbing, etc.	9,200.
Gillette-Herzog Co., Minneapolis - structural iron	36,000.
Martin Peetz & Peter Jurgens - pointing	550.[46]

The State Furnishing Board, comprised of Governor Toole, Secretary of State Hays, and Attorney General Donovan, held a $60,000 legislative appropriation in its account for the furnishing of the statehouse. On March 29, 1901, Governor Toole and Secretary of State Hays appointed themselves a committee to travel to the east and examine furnishings and vault fixtures in public buildings.[47]

As soon as Governor Toole had left the state, an article appeared in the Great Falls Tribune concerning an investigation, purportedly conducted by architect P. J. Donohoe of Butte under the direction of Governor Toole. Later renounced as a fraud by Donohoe, and, of course denied by Toole, the report warned that the Montana Building Company had already been paid all but $70,427 of the contract price of $289,891; with 40% of the work yet to be completed. The statehouse, admonished the report, would end up costing the people of Montana far more than agreed upon.[48]

Undaunted by such uncomplimentary publicity, the commission went on with its tasks, advertising for bids for "frescoing" and electric light fixtures, arbitrating a dispute between the architects and contractors over leveling of floors, and arranging for work not included in the existing contracts. By the month of June, extra work ordered included such matters as telephone and telegraph wiring, removal of additional rock on the grounds, and finishing of rooms on the gallery level. In a pattern which was repeated numerous times throughout the remainder of construction work, the bill for extras was tallied--in the case of the gallery level work, at $10,700--and then reduced to $8700. Bell & Kent were called upon for additional plans for the gallery level, at 3% of the Montana Building Company's original figure of $10,700, and also for specs for frescoing and electric light fixtures.[49]

It was now clear that the building would not be completed on schedule and January 1, 1902 was projected as the completion date. The State Furnishing Board set about ordering custom-made furniture and electric light fixtures based on Bell & Kent's designs. Bids for light fixtures were reviewed on July 9, and the proposal of the W. S. Edwards Manufacturing Company of Chicago, at $16,639 was accepted with adjustments, notably the furnishing of 600 globes "with the seal of the State engraved thereon."[50]

Bids for oiling of the wood floors with two coats of "hot boiled linseed oil" were received, and the contract awarded to W. G. Bennett at 8¢ per square yard. Motors for the electric elevators were changed from 220 volts to 500 volts, at a cost "not to exceed $200." At the suggestion of the architects it was agreed to make some changes in the House floor, and the Montana Building Company's proposal for effecting the change, at a cost of $208.40, was accepted.[51]

Against the protests of J. H. Kent, whose original design for a "Flathead Indian dome" had already been tampered with, the dome design was again altered.[52] This time, the shape was transformed from the "dignified and reposeful"[53] low, spherical outline, to a pushed-up center with sloping sides. The unusual contour was the result of a desire on the part of the commission to achieve height with a minimum of structural changes. The superficial area of the dome was thereby increased by ninety square feet, for which the Montana Building Company was to be reimbursed as follows:

90 sq. ft. of copper extra	@ 90¢	-	81.00
concrete	@$1.25	-	112.50
metallic lath	@ 10¢	-	9.00
lumber & labor of putting same in place		-	7.20 [54]

Beyond these charges, "by & with the consent of the structural iron contractor" the raising of the height of the dome was to be achieved at no extra expense to the state or to the Montana Building Company.[55] The unprestigious dome which Kent had earlier succeeded in selling to the commission as an economy feature was, under the mood of 1901, an unnecessary concession to frugality. Architect Kent's disappointment was keen:

> I made my design as far as possible pure Greek, dignified and reposeful, but the Commission, backed by my late partner, induced me to raise the Crown of the dome, and so it remains the only really imperfect feature (tho' alas the most prominent one) of an otherwise pretty good looking building.[56]

On July 23, O. C. Simmonds of Chicago was engaged to draw up plans for the landscaping of the capitol grounds. He was present for a tour of inspection held on that day, and immediately set to work on plans showing "the location of drives and walks, the location of trees and shrubs . . .



Figure 32: The original rendering of the Montana Capitol by architect J. H. Kent.



Figure 33: Dedication of the original Montana Capitol Building, July 4, 1902. The dome was altered during construction and was not built as architect J. H. Kent had intended. (See preceding photo for comparison.)

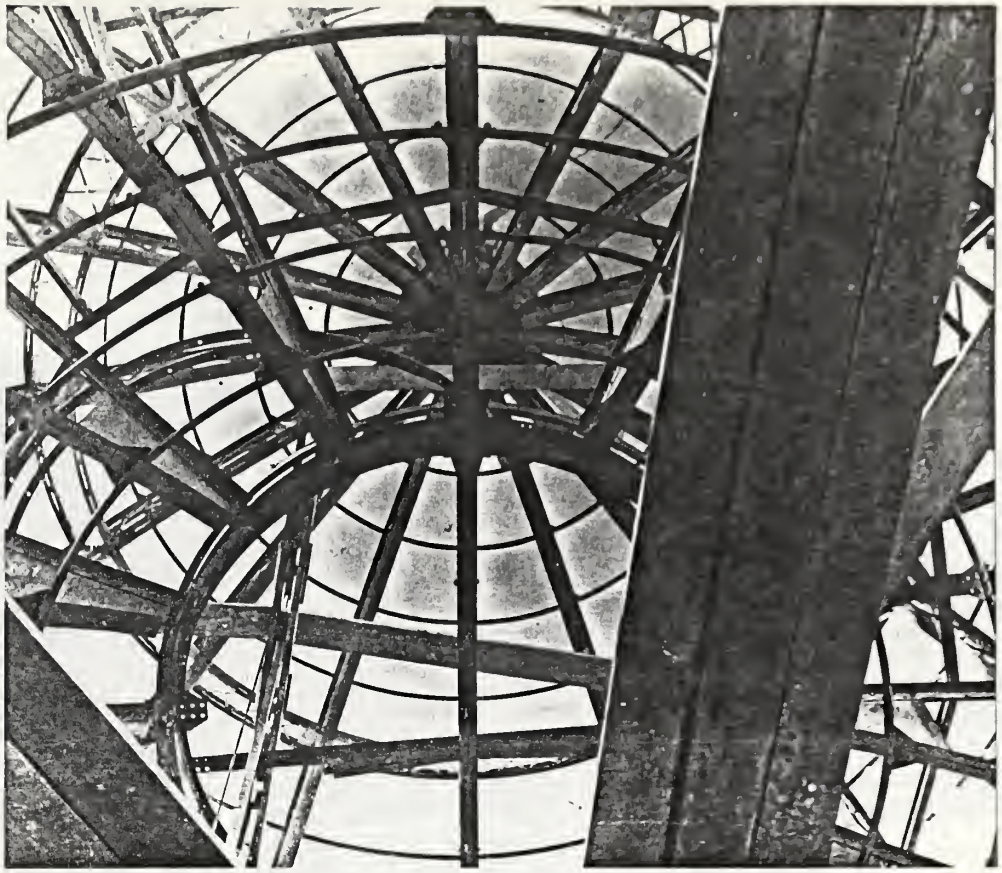


Figure 34: Iron framework of the dome, 1901.



Figure 35: Construction of the dome, 1901.

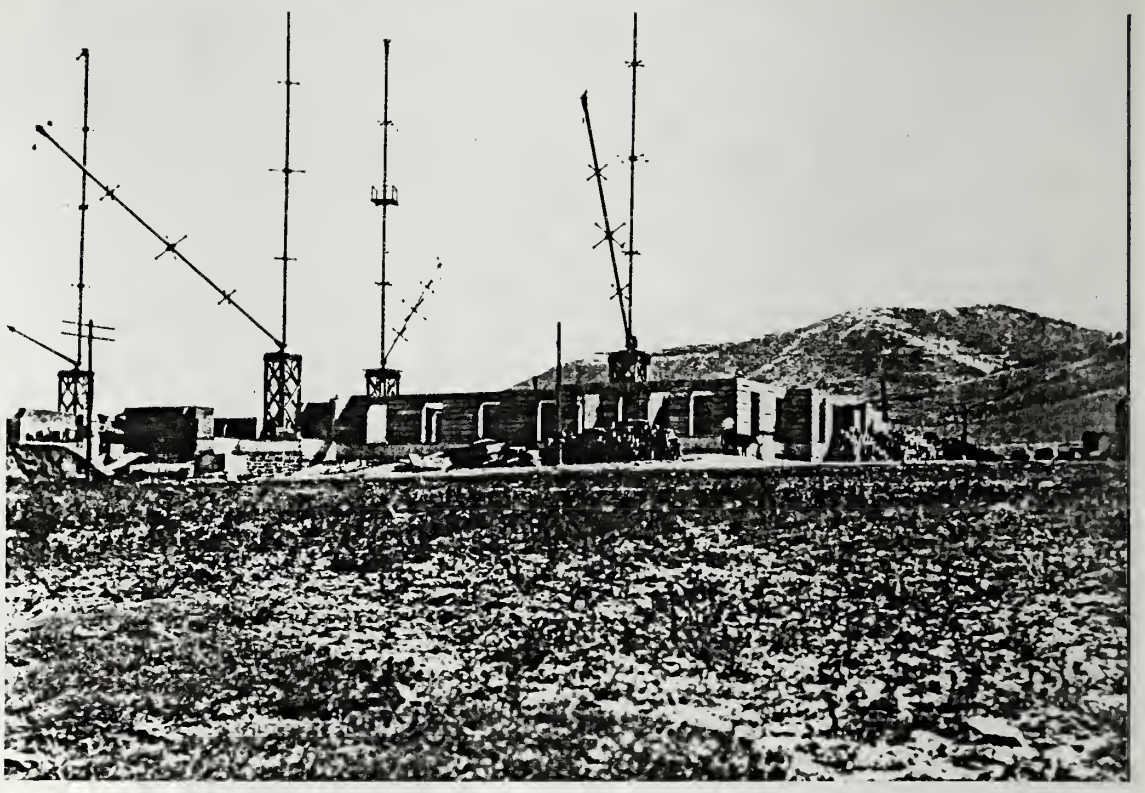


Figure 36: The beginning of the first floor stonework construction of the original Montana Capitol Building ca. 1899.

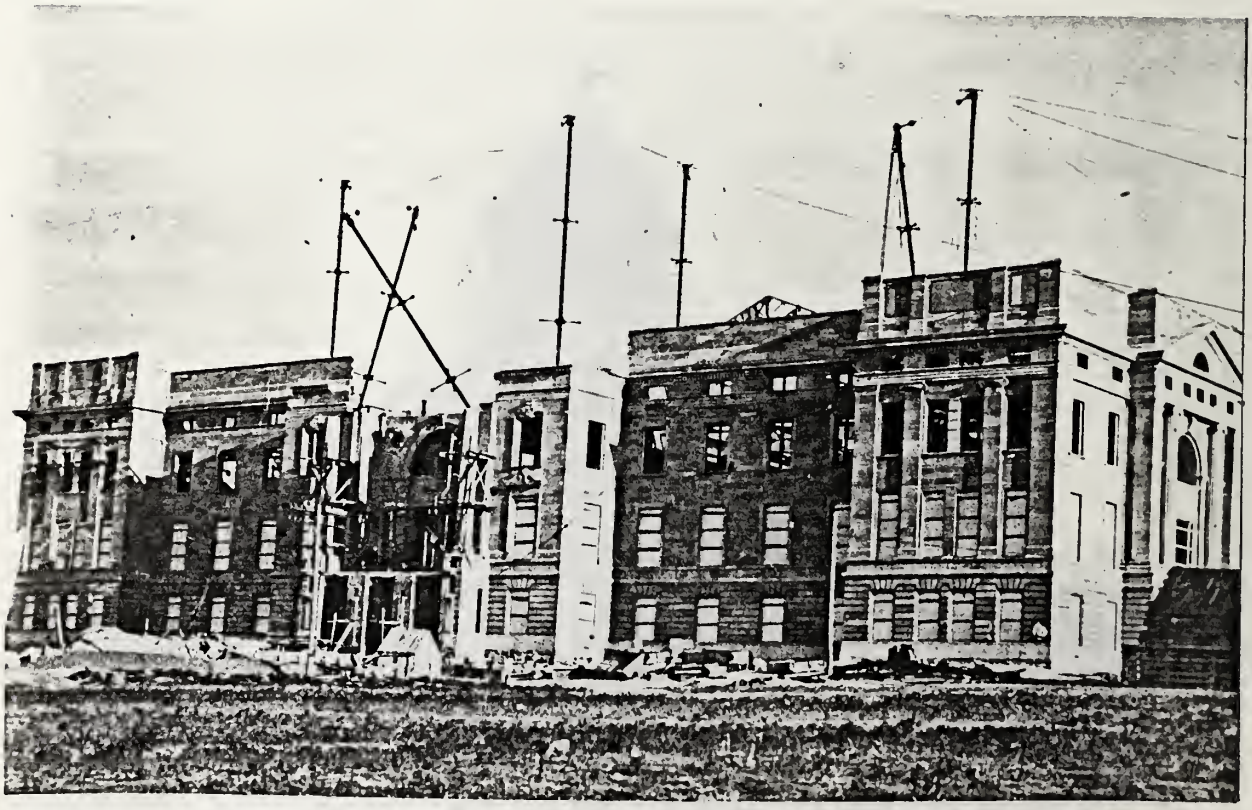


Figure 37: The original Montana Capitol Building under construction ca. 1900.

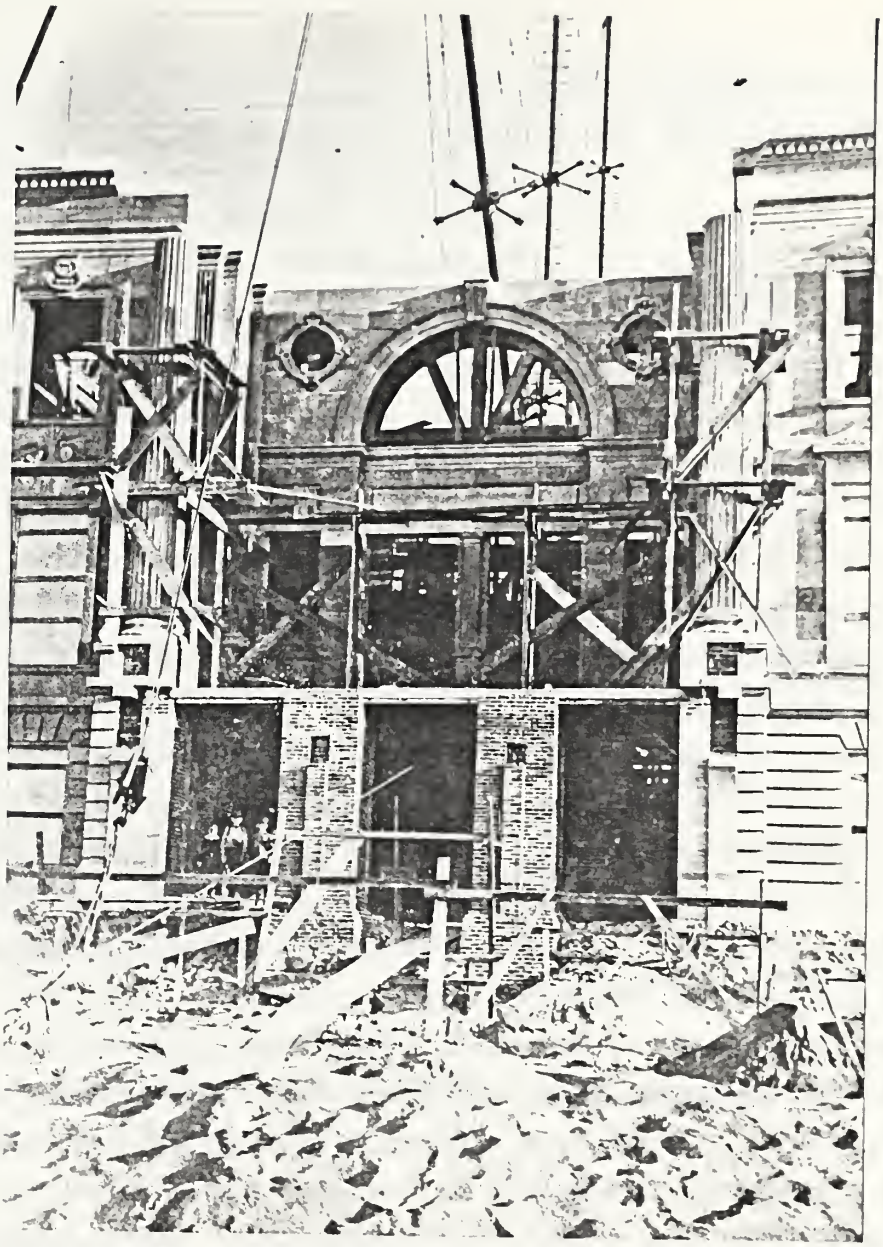


Figure 38: The entrance portico of the original Montana Capitol Building ca. 1900.

accompanied by a letter of explanations and directions."[57] Engineer Charles Helmick and architects Bell & Kent participated by implementing and adjusting the plans, which were accepted subject to alteration, in September.

As a member of both the State Capitol Commission and the State Furnishing Board, Governor Toole took a special interest in two major decisions which would leave the statehouse with the mark of his influence.

The first of these matters, which was the domain of the Capitol Commission, concerned the "frescoing"--the interior decorative and mural painting--as well as stained glass work, wall coverings, and drapery and upholstery color schemes. The furnishings themselves, designed by Bell & Kent, were to be ordered by the State Furnishing Board.

When the interior design firms ventured to Helena to submit their bids, the Capitol Commission was cast in a double role as art jurors and businessmen. It was unanimously decided to view the decorators' displays "unattended by anyone except the Secretary [Kennedy]."[58] On the morning of August 20, the commissioners convened at the Helena Hotel to inspect the designs of J. L. Nelson & Brother Company of Chicago, Illinois, and those of Charles Schatzlein Paint Company of Butte, Montana. From there the commission proceeded to the Grandon Hotel, where were accomodated the firm of W. G. Andrews of Clinton, Iowa and the H. C. Schubert Fresco Company of Cleveland, Ohio. After a recess, the commissioners returned to the Grandon Hotel to view the designs of Crossman and Sturdy of Chicago, Illinois, and those of F. Pedretti's Sons of Cincinnati, Ohio. The designs of Mellerio & Disi of Chicago were viewed on the commissioners' return to their office in the Bailey Block. The choice was then narrowed to four firms, J. L. Nelson Brother Company, Crossman and Sturdy, W. G. Andrews, and F. Pedretti's Sons. These firms were instructed to send their designs to the commission's office the following evening. To complete a full day, a meeting was held that evening for consultation with Bell & Kent and H. L. Frank.[59]

Turning once more to their role as jurors, the commissioners met in the morning to compare the artistry of the four favorite firms. Of these, two were eliminated, and the contest was then between Crossman and Sturdy (three votes) and F. Pedretti's Sons (two votes). The contenders were called upon once again, some final explanations of their designs were given--and perhaps some unrecorded business negotiations advanced--resulting in a reversal of the original vote: F. Pedretti's Sons, three votes; Crossman and Sturdy, two votes. The $25,000 contract was awarded to the Cincinnati firm.[60]

The decision as to furniture was not to be so simple. Despite a unanimous vote on August 6 in favor of the Robert Mitchell Furniture

Company's bid of $35,781, events would render this choice untenable. As of August 23, protests to the signing of the contract with the Robert Mitchell Furniture Company were received from:

Silver Bow Trades and Labor Assembly, No. 61
Butte, Montana
Missoula Federal Labor Union #43
Missoula, Montana
Western Labor Union
Butte, Montana
Western Montana Trades and Labor Council
Missoula, Montana
Barbers' Union
Butte, Montana
Mountain View Lodge No. 29
International Association of Machinists
Anaconda, Montana
United Brotherhood of Carpenters and Joiners of America
Missoula, Montana
Big Blackfoot Lumbermen's Union No. 47
Bonner, Montana
Carpenters Union No. 88
Anaconda, Montana
Montana State Trades and Labor Council
Butte, Montana
Red Lodge Labor Union No. 70
Red Lodge, Montana[61]

Daniel McDonald, president of the Western Labor Union, appeared before the board on behalf of the labor organizations, and Lou Hartson represented the Robert Mitchell Furniture Company. The resulting resolution passed by the State Furnishing Board cancelled the contract and termed the company "as hostile to labor organizations and classed as a scab company." In this decision, Governor Toole, who voted against withdrawing the contract, was overruled by Attorney General Donovan and Secretary of State Hays.[62]

Rescinding the contract, however, was an action subject to challenge and the Robert Mitchell Furniture Company took the matter to the Montana Supreme Court. Re-advertisement for bids took place immediately--again over the objections of Governor Toole--and this time contained the stipulation, "Only Bids from firms employing union labor and classed as strictly 'Union' concerns will be considered." By the time these bids were received, the Supreme Court had ruled that such wording was unconstitutional. In spite of the merits of the Robert Mitchell Furniture Company's

case, which were recognized by the Court, the contract was declared void because of a technicality in the advertisement for bids: only one Montana newspaper carried the advertisement instead of the two required by statute.[63] A third bid advertisement was issued on November 4, and proposals considered on November 27. A joint bid submitted by the Wollaeger Manufacturing Company of Milwaukee and Retting & Sweet of Grand Rapids, at $37,314.25, was accepted on November 30, after a day devoted to comparing the specifications and samples of the respective bidders.[64]

The State Furnishing Board awarded the contract for "carpets, rugs, cork carpet, window shades, cuspidors, &c." to Hennessy Mercantile Company of Butte. For the Governor's Reception Room, Senate Room and Lobby, House of Representatives Room and Lobby, "special extra grade Royal Wilton" carpets, "made, laid and lined with wadded lining" were chosen at $2.75 per yard. The Governor's business office, Governor's private secretary's office, Supreme Court Room, Supreme Court Consultation Room, and other offices, were to have "Wilton Velvets-Extra" at $1.45 per yard. Cork carpets were ordered for the Law Library and Historical Society rooms. One thousand yards of corrugated rubber matting would protect the carpets, as would 350 circular rubber mats to be placed under cuspidors of bronze and brass.[65]

The Art Metal Construction Company of Jamestown, New York, was awarded the contract for metallic furniture and vault fixtures at a price of $5500.[66] While much of this order consisted of ordinary office equipment, such items as the steel book stacks for the Law Library, featuring hammered glass balconies, placed these fixtures in the category of critical interior design components.

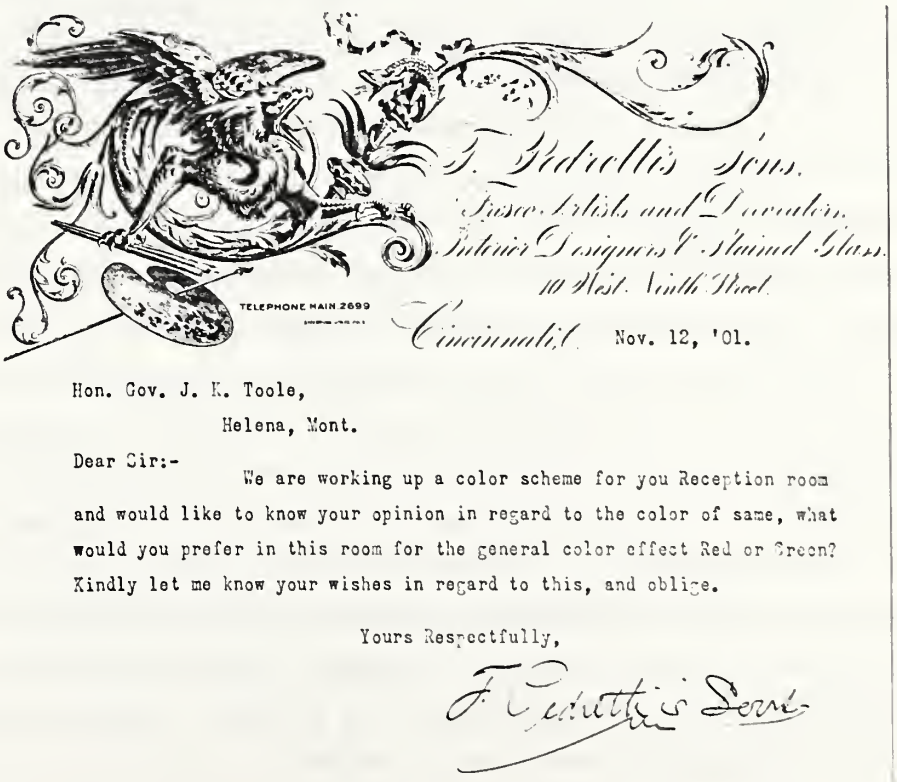
The selection of subject matter for Pedretti's murals may have been a subject of only minimal involvement for the commission, with the exception of Governor Toole. Perhaps as a result of the governor's considerable interest in this task, which he claimed was more difficult than expected, the other members of the commission did little but approve the decisions of the governor. On August 21, letters were sent to each of the commissioners from Toole's private secretary:

> I am directed by the Governor to inform you that you are expected to furnish some suggestions for pictures to be placed in the new Capitol building, and to ask you to give the matter as early consideration as possible.[67]

No meetings were held until September 10 and 11, when a quorum failed to attend. On September 11, Toole and Elizur Beach appointed themselves auditing committee for approving claims, including Bell & Kent's $500 commission on frescoing.[68] Beach was to participate to some degree in the choice of historical subjects Toole was considering, but the other members simply received a copy of Toole's letter of instructions to Pedretti, replying, in the case of A. D. Peck:

> I acquiesce in them and approve of them. I wish I could have been of more help to you in this matter.[69]

A similar response from Greenough contained his official approval and the added comment, "I will treat the matter as you suggest."[70] The



F. Pedretti's Sons.
Fresco Artists and Decorators.
Interior Designers & Stained Glass.
10 West Ninth Street.
TELEPHONE MAIN 2699
Cincinnati, Nov. 12, '01.

Hon. Gov. J. K. Toole,
Helena, Mont.

Dear Sir:-

We are working up a color scheme for you Reception room and would like to know your opinion in regard to the color of same, what would you prefer in this room for the general color effect Red or Green? Kindly let me know your wishes in regard to this, and oblige.

Yours Respectfully,

F. Pedretti's Sons

Figure 39: F. Pedretti's Sons of Cincinnati, Ohio were chosen to execute the interior design, including color schemes, wall decoration, mural painting, and art glass work.

"suggestion" was probably the same as that made to Pedretti and the other commissioners: confidentiality. One purpose of secrecy was to conceal several sources which were protected by copyright and which Pedretti was instructed to alter sufficiently to protect the state from lawsuit.[71]

Toole's letter to Pedretti raises further questions. Dated September 12, 1901, it states in an opening paragraph: "Our commission has had this matter under consideration for some time, but has not been able to agree upon the same until this day."[72] Considering that the approval of Peck and Greenough had not been received by this date it is possible that they were dissenting members, overruled by Toole, Beach, and Fox--the three members who happened to be on hand in October to approve the minutes of the previous meeting.[73]

The choice of historical subject matter may have caused some distress, if not to commission members, at least to Charles A. Pedretti. The prevailing style of mural painting was established by "good taste" of the time, as allegorical representations of qualities and ideas in the form of classical mythological iconography. "Justice" and "Truth" were far more likely subjects to be found on the walls of public buildings than "typical Montana characters" or "Chase of the Buffalo". However, Toole's choices of subject matter, bolstered by documentation from the sources across the nation, was anything but outside the mainstream of popular taste. Only six months before Toole wrote Pedretti his instructions President McKinley had issued the proclamation announcing the Louisiana Purchase Exposition, to be held in St. Louis. Panel No. 1 in Montana's House of Representatives depicts that transaction, not so much in its historic actuality (Jefferson and Napoleon could not then appear together) as in its symbolic pageantry: the heads of two nations, one of decaying imperialism, the other of ascending democracy, transferring territory of which Montana was perhaps the remotest region. The idea for this composition was attributed by Toole to Reverend William H. Ward, a previous editor of the Helena Independent, and Alex. D. Anderson, a promoter of the World's Fair at St. Louis.[74] The remaining House murals unfold in a sequence of historical development consequent to the Louisiana Purchase: the Lewis and Clark expedition; the fur trade; Indian wars; white settlement; and

finally, prospecting for gold.

The Lewis and Clark expedition also served to introduce themes in the Senate which revolved around the passage of the territory from Indian to white civilization, and to the achievement of statehood. French Renaissance design in the wall decoration throughout the building is too obvious a complement to the Louisiana Purchase theme to be an accident. However, it is unclear to what extent Bell & Kent were given a voice in this aspect of the building's design.

Sketches submitted by Pedretti prior to execution of the full-sized paintings, which would be mounted when completed, were approved or rejected by Toole and Beach. A letter informing Commissioner Peck of the completed action approving the sketches apologized for not consulting him:

> The sketches would be sent to you for your inspection were it not the request of M. Pedretti that they be returned with as little delay as possible. . . .
>
> To send them to each member of the Commission would not only occasion delay, but would be impracticable. This conclusion is reached by Mr. Beach and myself after a thorough consideration of the matter.[75]

A mural planned for a place of honor--inset into the arch formed by the barrel vault skylight covering the grand stairway--would commemorate the "Driving of the Golden Spike." The arrival of the Northern Pacific Railway in 1883 was attended by nearly all the governors of the United States, as well as wealthy German investors, railroad dignitaries (including Northern Pacific President Villard), a delegation of Crow Indians, a few Montana Territory citizens, President Ulysses S. Grant, and photographer F. J. Haynes.[76] It was Toole's intention to commission Charles Pedretti to paint the scene when the other murals were completed.[77] A search for visual documentation of the landmark event of the location of a trans-continental railway within Montana's borders brought Toole into correspondence with a Mr. Spofford of the Northern Pacific. Spofford, in turn, approached Henry Villard's widow, whose interest in memorializing her husband opened the way for a gift of the completed painting in 1903. The artist chosen by the Villard Family was Amédée Joullin of San Francisco. He corresponded closely with Governor Toole on the details of the painting and created a highly organized, hieratic composition--featuring U. S. Grant

and Henry Villard--out of some rather disorderly scenes recorded by photographer Haynes.[78] The Crow delegation were the only figures he saw no need to rearrange, and they appear in the painting as they do in Haynes' photograph, with the exception of the altering of a few details such as manufactured fabric which Joullin must have considered to mar the authenticity of the otherwise archtypical group.[79]

Another aspect of Toole's effort to fill the statehouse with commemorative historical art was his diligent pursuit of portraits of all the past governors of the Territory and the State of Montana. Intending to line the walls of the Governor's Reception Room with full length, life-size portraits in oil, his attempts were constantly thwarted by apparently inpecunious widows and modest or unconcerned ex-governors. Governor Rickards, head of the first disgraced Capitol Commission, observed that such a portrait would cost several hundred dollars, and icily assured Toole that he had not saved that much out of his gubernatorial salary.[80] In spite of Toole's perseverance, the capitol would be dedicated without this embellishment.

Less problematical components of the interior design were, meanwhile, progressing more rapidly. The W. S. Manufacturing Company was ordered in October to change the finish of the electric fixtures from:

> Sargeant & Company "R.K." finish to Polished Antique Brass . . . globes to be furnished as follows:
> Ground floor - pearl opalescent
> First floor - Shade with Seal of State
> Senate Chamber - Crystal
> House - pearl opalescent
> and balance of building Pearl opalescent. The outside standards not to have any artificial finish thereon.[81]

Also in October the interior plumbing was inspected and approved. C. W. Helmick was requested to draw up plans and specifications for water mains and hydrants on the grounds, and in December bids were solicited for the work. The contract was awarded to the Adams Heating-Plumbing Company for $2255.78.[82]

In preparation for the dedication of the building on July 4, 1902, a bronze plaque was ordered from the American Bronze Foundry of Chicago.[83] The planning of the interior design was virtually complete by the close of

1901, and the execution of decorative details remained for the early months of 1902. Scaffolding was set up in readiness for Pedretti's arrival in January.



Figure 40: The W. S. Manufacturing Company supplied glass globes etched with the Great Seal of the State of Montana.

1902

The Helena Independent announced "Chief Artist" Pedretti's arrival on January 14, stating, in part:

> C. A. Pedretti, of the firm F. Pedretti's Sons, of Cincinnati, which has the contract for frescoing of the capitol, is in the city and will remain in charge of the work until it is completed. He is accompanied by Mrs. Pedretti.
>
> He will go to the capitol today in company with the capitol commissioners and the architects, Bell & Kent, to aid in deciding the tints for the frescoing of some of the minor offices, the work on the principal offices having been already decided and being in progress, in charge of seven of Pedretti's men. The State Furnishing Board will then decide on the color of the carpets to harmonize with the frescoing. . . .
>
> The session of the capitol commission will begin today and will probably continue several days. It is expected that the Montana Building company will present its final account, as it has finished both its main and supplementary contracts. It may be some time before the final estimate is allowed, as the entire building will have to be checked up by the specifications. . . .[84]

At nine o'clock on the morning of January 21, 1902, the capitol was turned over to the State of Montana. The previous few days had been filled with inspections of the building, remedying of faults, and preparation for state ownership. H. L. Frank saw to the construction insurance covering the period from January to the structure's completion and dedication in July.[85] Boilers from the Anaconda Copper Mining Company required a separate $10,000 policy. The State Furnishing Board began taking applications for custodian, engineer, "elevator man", "telephone girl", janitors, night watchman, and laborers. Salaries ranged from $45 per month for telephone operator to $100 per month for custodian and $3.50 per day for engineer.[86]

Arrangements were made for added support under the floor of the

Law Library because of the weight of the two-story metal stacks from Art Metal Construction Company. The extra work required by the Montana Building Company had placed a strain upon the relationship between the company's representatives and the commission, and both sides prepared for arbitration. The subject of a possible second issue of capitol bonds was raised, and H. L. Frank agreed to take these in payment should they be authorized by the legislature. Charles H. Law was the Montana Building Company's choice as arbitrator, among others on a board of arbitration chosen in March.[87] In July, after the commission had passed a resolution seeking legislative relief for the Montana Building Company, the commission's secretary, E. B. Kennedy, was sent to Butte to examine the company's books. Of the $61,344.40 loss claimed by the Montana Building Company, the commission requested $50,000 of the Eighth Legislative Assembly, considering this to be an amount "within such loss."[88]

With Pedretti's arrival and the finalization of color schemes Hennessy Mercantile Company was able to provide carpet, and Retting & Sweet began filling the orders for "colored to order" upholstery. A proposal by Pedretti for additional work was considered and approved by the commission at an added cost of $1800. Included in the proposal were designs for stained glass windows at the head of the grand stairway; decorative wall painting in committee rooms and rooms on the first floor; and a "Green Antique Bronze" finish for the grand stairway balustrade, the soffits, and the iron balustrade of the dome.[89]

Engineer Charles Helmick was asked in January to prepare a plan for the grounds based on those received from landscape artist Simmonds the previous July. Twenty-five Carolina poplars and twenty-five elms from the Geneva Nursery of Missoula were planted on the Lockey and Montana Avenue fronts.[90] Granite curbing and brick sidewalks were laid, by Johnson & Lind, along the street lines of Sixth and Lockey Avenues;[91] and a brick sidewalk in a frontal approach to the main entrance was built as designed by Helmick, with five steps down to Sixth Avenue.[92] The "general idea" of Simmonds' plan was meant to be followed, "using, as far as practicable, native growth and making the grounds a State park . . ."[93] Concurrent efforts by the Helena Improvement Society resulted in Sixth Avenue, which

approached the statehouse from the west, becoming Helena's "first regularly parked street."[94] The Improvement Society abhorred the city's laxity in enforcing stock ordinances, and it was not for some time that fences in the area could be removed. A fence enclosed the capitol grounds as well[95] soon after the dedication ceremony, which, like the cornerstone-laying ceremony, was integrated with elaborate Fourth of July festivities.



Figure 41: ". . . a brick sidewalk in a frontal appraoch to the main entrance was built as designed by Helmick, with five steps down to Sixth Avenue."

1903 - 1908

The Capitol Commissions's final report to the Eighth Legislative Assembly in 1903 stated:

> Plans for the laying out of the grounds and planting of trees and shrubbery [were] procured from O. C. Simmonds, an eminent landscape artist of Chicago, Illinois. [These plans,] somewhat modified, were adopted by the Commission, and were, as far as their funds would allow, carried out. But only a beginning was made . . . we earnestly recommend that an appropriation of sufficient amount to complete this work be made by your Honorable Body, so that this work can be undertaken at once.[96]

The legislature responded by appropriating $12,000 for "the care and maintenance of the Capitol Building and Grounds" for 1903, and $10,000 for 1904.[97] A detailed itemization of costs of maintaining the capitol and grounds was submitted by Toole to a special session of the Eighth Legislative Assembly in May, 1903, called for this purpose and for appropriation of funds for the Louisiana Purchases Exposition in St. Louis. Additional appropriations of $7300 for 1903 and $14,240.99 for 1904 reflected the deficiency as computed by Governor Toole.[98] Five thousand dollars of the latter amount represented work to be done on the grounds as recommended in the report of the Capitol Commission to the regular session earlier that year.

In November bids were received for digging holes for planting trees and the contract awarded to Andrew Lind of Helena, at $1.50 per hole.[99] Besides landscaping, other unfinished work required in 1903 included installation of metallic shelving and fixtures for the Historical and Miscellaneous Department of the State Library,[100] as well as the addition of iron supports for the floors.[101]

In May of 1903, Amédée Joullin's painting, "Driving of the Golden Spike" was presented to the state as a gift from the Northern Pacific Railway Company. A resolution of thanks was passed by both houses in the extraordinary session, and sent to C. S. Mellen, president.[102] The



Figure 42: Amédée Joullin's painting, "Driving of the Golden Spike" was mounted in the original barrel vault above the grand stair. The painting was moved to the west side of the rotunda when the barrel vault was removed.

painting was mounted, as planned, in the end of the barrel vault at the head of the grand stairway, directly above Pedretti's stained glass window of the same semi-elliptical shape.[103]

In 1904 architect John H. Kent was asked to design a bronze tablet to memorialize veterans of the Spanish American War. The American Bronze Foundry of Chicago cast the plaque, and it was dedicated on October 4, 1904.[104]

After ten years of raising funds for the purpose, a Thomas Francis Meagher memorial association celebrated the unveiling of an equestrian statue of General Meagher in front of the main entrance of the capitol. The commission for the work had been awarded to a sculptor, "Burns of Chicago", and completed in time for another Fourth of July dedication in 1905 at the capitol. Military parades and lengthy orations were appropriately planned for the occasion of honoring the popular Irish patriot,

Civil War hero, and orator who had served briefly as acting Territorial Governor in 1867.[105]

Further development of the capitol grounds was arranged by the State Furnishing Board in April, 1906, when they awarded a contract to T. Kain & Son, at $497, for "beautifying the Capitol grounds contiguous to the Meagher Monument."[106] The Furnishing Board also contracted for repairs to the copper roofing and gutter (Jacob Rummel of Helena, $597);[107] and to the concrete floors of the terrace surrounding the base of the dome (Western Concrete Company, $650), in November.[108]



Figure 43: Dedication ceremonies of the Meagher statue on July 4, 1905.



Figure 44: Meagher statue.

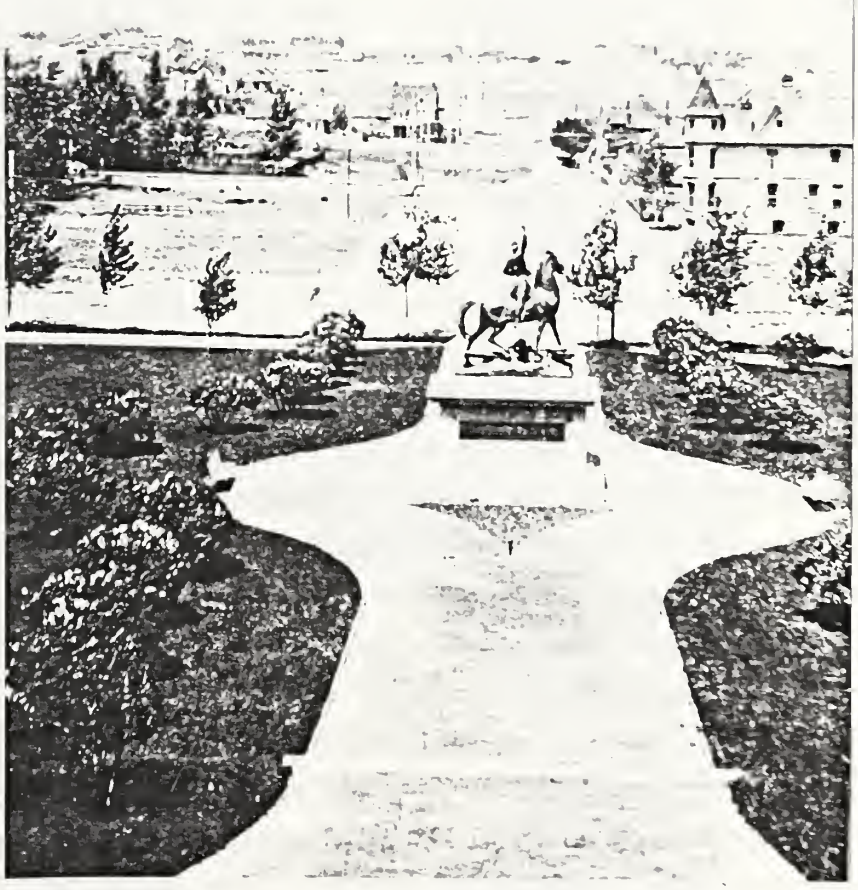


Figure 45: " . . . beautification of grounds contiguous to the Meagher Monument."

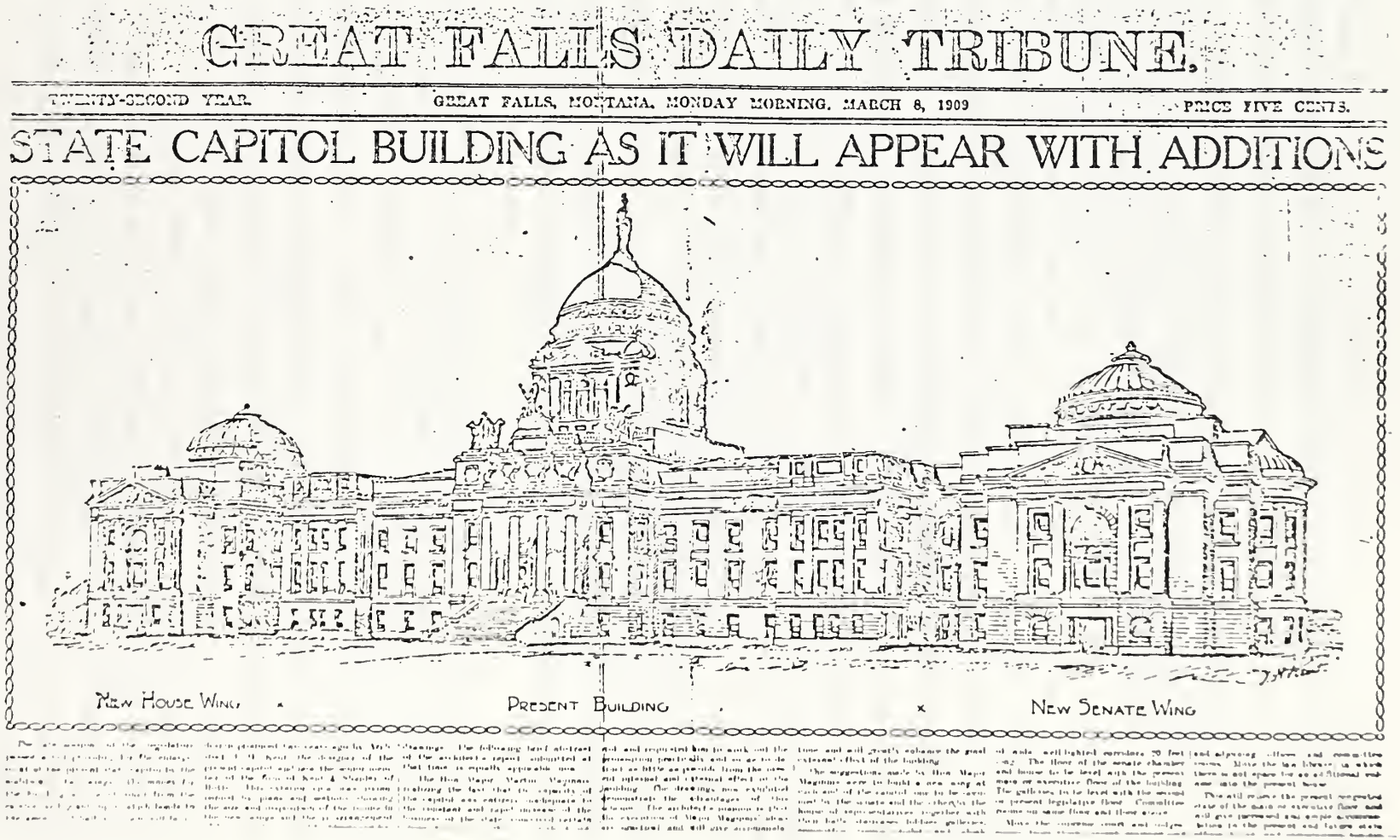
THE FRANK MILLS ANDREWS EAST AND WEST WING ADDITIONS

1909 - 1910

The Eleventh Legislative Assembly authorized, in 1909, a second issue of capitol bonds for the purpose of building east and west wing additions to the State Capitol Building, under the direction of the State Board of Examiners.[109] The bond issue of $500,000, while exceeding the original bond issue of $350,000, nevertheless suggested a comparable construction project to the original building--then only seven years old--which had cost just under one-half million once extras had been completed.

The method of selecting architects for the capitol additions reflected the political identity of the Board of Examiners, functioning as a Capitol Commission: conservative and politically sensitive. Not wishing to be the exclusive decision-makers in this critical choice it was agreed that each member of the board would name one individual to a three-member advisory board. Governor Edwin Norris selected Edward C. Day; Secretary of State A. N. Yoder appointed Thomas A. Marlowe; and Attorney General Albert J. Galen's choice was Arthur P. Curtin.[110]

A preparatory educational trip to "eastern cities" was planned for April, 1909 for the purpose of examining public buildings, particularly several capitols then under construction. With the exception of T. A. Marlowe, the entire Board of Examiners and their advisors participated in the tour. The first stop was St. Paul, Minnesota, where the group met with Cass Gilbert, architect of the state's well-publicized capitol[111] which had been dedicated in 1905, and finally completed in 1907 after fourteen years of effort.[112] In 1904, Gilbert had designed Helena's new Montana Club after John C. Paulsen's structure had burned to the ground. The prestigious Montana Club was one of several of Gilbert's buildings in Montana's capital city. Viewing the imposing, four and one-half million



GREAT FALLS DAILY TRIBUNE.

TWENTY-SECOND YEAR. GREAT FALLS, MONTANA, MONDAY MORNING, MARCH 8, 1909 PRICE FIVE CENTS.

STATE CAPITOL BUILDING AS IT WILL APPEAR WITH ADDITIONS

New House Wing — Present Building — New Senate Wing

Figure 46: Architect Kent's design for the additional wings to 1899 Montana State Capitol Building.

dollar statehouse, the Montanans admired particularly the Supreme Court room, with its skylight and Vermont marble. The recently completed City and County Building in Minneapolis was then inspected, as were the public library and the cathedral then under construction in that city. "St. Cloud Building Stone", the material used for the cathedrals at St. Paul and Minneapolis, received favorable comments from the board. Anticipation of a difficult decision ahead was expressed in Galen's report of the trip: "The members of the party were much impressed with this stone, but believe we could possibly obtain material as good in quality in Montana, provided quarry facilities are obtainable."[113]

Moving on to Pierre, South Dakota, the travelers were able to view the South Dakota State Capitol under construction. Designed by architect Charles E. Bell, on the model of Montana's capitol by Bell & Kent, the structure differed little from the Montana design of John H. Kent, Charles E. Bell's former partner. Galen's report stated: "The building is very nearly a duplicate of our own capitol building, except that the interior arrangement is not quite so good . . . The building will cost, approximately, when completed, $900,000.00, and it will take considerable more money to put the grounds in shape. The steps of the main stairway to this building and entrance thereof impressed the party as being too narrow."[114]

Wisconsin's capitol in Madison was still under construction, and was expected to exceed six million dollars when completed. A duplicate set of plans was given the visitors, who admired considerably the grand structure in its "Maltese cross" formation. Mr. Clas of Ferry & Clas, Architects, Milwaukee, met with the group and escorted them through his firm's recent accomplishment, the Wisconsin Historical Library. After a quick tour of the University of Wisconsin campus, the company departed for Chicago, there visiting "the large business blocks . . . the public library, federal building and the city and county building . . ." One day was then spent in Indianapolis, where the capitol, according to Galen, "presents a magnificent appearance from the outside, but the interior arrangement and furnishing are abominable."[115]

At Frankfort, Kentucky, in Governor Norris' home state, the visitors were, as Galen expressed it:

> . . . royally received by Governor Wilson and other state officials, and were shown through the new capitol building, which is nearly completed. It is a beautiful structure and impressed us as the best we had seen, for the money invested. . . . This building is also constructed of Bedford Sandstone.[116]

The return trip included follow-up visits to Chicago and Milwaukee, and further discussions with members of the firm of Ferry & Clas, whose unsuccessful bid for Wisconsin's capitol had, perhaps, heightened their desire for Montana's upcoming contract.[117]

Other architects who sustained a serious interest in Montana's project included Cass Gilbert, who wrote numerous letters and telegrams in April and May, repeating his desire to be appointed architect.[118] John H. Kent, then of Shanley & Kent of Butte, wrote an emotional plea for selection based on his record as creator of the original Montana capitol.[119] Frank M. Andrews of New York, architect of the Kentucky capitol, appeared in Helena on May 17, receiving an audience from the Board of Examiners, whose minutes complain, "Mr. Andrews made visit here without invitation, merely to solicit employment."[120]

Andrews had reason to believe, however, that his selection was being given serious consideration. He was one of three out-of-state architects to whom the board had sent an exploratory letter asking the architects' opinions on the idea of employing "associated architects": one to design, the other--a Montana firm--to prepare plans and specifications, and to supervise construction.[121] Cass Gilbert and Ferry & Clas, the other two firms approached, responded with dismay to the unwelcome development. Neither retracted applications, however, although the disappointment of Ferry & Clas was unconcealed. Gilbert responded with characteristic glibness, emphasizing the risk to his repuation should the Montana architect err or prove to be dishonest. He reminded the board of his well-earned notoriety in Montana, and of the probability that his partner, George Carsley, who was "a Montana man", would set up a local office for the period of construction. Both Cass Gilbert and Ferry & Clas balked at the



EDWIN L. NORRIS.
Governor, Helena.

Figure 47: Governor Norris was chief executive in 1909 when the Montana Board of Examiners was first empowered to act as a Capitol Commission. (From J. C. Terry, Cartoons and Caricatures of Prominent Men of Montana, 1911.)

idea of a local firm preparing plans and specifications.[122]

By comparison, the tone of Andrews' reply was supportive:

> It is feasible to bring about an association of architects such as you propose, and it can be made to work at no disadvantage while preserving the point of local pride which evidently your Commission has in mind.[123]

Andrews' reiteration of Gilbert's and Ferry & Clas' advice as to division of labor between the local and outside firms was presented in a more palatable manner with offhand reference to schedules of fees and services set by the American Institute of Architects. The value of salesmanship and psychology was being clearly demonstrated: that which Ferry & Clas referred to as "political exigency,"[124] Andrews called "local pride."[125]

By any name, the political pressure to use home labor and materials was a real consideration which the Board of Examiners, as elected officials, knew could easily be translated into legislative mandate, stricter than that which was already in effect, pertaining primarily to materials. The board was receiving such communications as the letter from Butte mayor Joseph Corby introducing A. E. Edwards, representative of the Building Trades Council of Butte. Edwards, summarized Corby, was " . . . anxious to see the new addition constructed with Montana labor . . . material . . ."[126] Businessmen's associations reiterated the concern, thus appearing to effect a formidable coalition between labor and business.

Furthermore, letters requesting choice of a Montana architect included one which the board may have found difficult to disregard. The letter, addressed to Attorney General Galen and beginning, "My dear Albert", came from Senator Thomas C. Carter, and highly recommended selection of the Butte architects Link & Haire.[127]

On May 25, the choice of F. M. Andrews of New York and Link & Haire of Butte[128] as "associate architects" was finalized with signing of contracts.[129] The plans were entrusted to Andrews' man George Mathews,[130] and a fee of six percent of $400,000 for the projected cost of the building without furnishings was to be divided between Andrews and Link & Haire.[131] According to Andrews, the A.I.A. set the value of the design, plans, and specifications at 3½%, and of supervision--the responsibility of Link &

Haire--at 1½%.[132] However, the board took the liberty of placing a greater relative value--2½%--on the services of the Montana architects, offering F. M. Andrews the fee of 3½%.[133] The total of 6% was in accord with A.I.A. guidelines established in December, 1908.[134]

With the stressful matter of the selection of architects thus resolved, the board anxiously awaited the arrival of plans from New York. These were due on July 5. A request for a time extension required because of illness of Frank Andrews, brought the unsympathetic response:

> Board greatly disappointed and inconvenienced. You must be here with plans not later than July 12th at 10a.m.[135]

On July 12--at 2 p.m.--Andrews' representative, George Mathews, presented the drawings, and revisions were discussed.[136] Advisory board members were summoned for subsequent meetings that week, but Arthur P. Curtin alone responded. Meanwhile, a still recuperating Andrews had arrived in Helena and the board was obliged to convene at the Grandon Hotel for final discussions of the plans, before their adoption, as modified. It was established during these talks that plans and specifications for the basements would be ready within thirty days, and the basements completed that fall. A separate building to be placed behind the boiler house would serve as a restaurant, thereby eliminating the need, and greater expense, for a restaurant within the capitol. A rendering of the capitol as it would appear after addition of the wings was ordered displayed in Arthur P. Curtin's store window.[137]

Bids for excavation were solicited on August 5, with the board stipulating that these should be low because "the greater portion of space to be excavated was previously excavated and filled in."[138] The contract was awarded to Adami Brothers at $4883.50.[139] Louis Johnson, whose bid for excavation was turned down, received the contract for foundation work.[140] The bid of Gagnon & Company of Billings, who would become general contractors three months later, was returned because, although it was the lowest bid, it was received too late.[141]

George Mathews submitted his final specifications and a letter of explanation on September 3.[142] Ten days later the board met to effect

final approval of the plans. The conspicuous absence of T. A. Marlow and E. C. Day ever since selection of the architect was considered by the board as constituting their resignations, which were at that time "duly accepted."[143]

Bids for construction were advertised in Helena, Butte, Spokane, New York, Seattle, Salt Lake City, Denver, Chicago, St. Paul, and St. Louis. The branches of work to be covered in the bid included: "Concrete, Armoured Concrete, Structural Steel, Brick Masonry, Cut Stone, Partition Tiling, Plastering, Carpentry, Sheet Metal and Roofing, Plumbing, Painting, Ornamental Iron, Marble, Electric Wiring, Steam Heating and Mechanical Ventilation, Electric Elevators, and Vacuum cleaning."[144]

No quick decision was to be made on this matter. On November 10 at a public opening of bids at the capitol, Gagnon & Company was determined to be "the lowest and best bidder."[145] However, one month later discussions were still under way among the board members, the architects, and Charles Suiter,[146] representative of Gagnon & Company, concerning adjustments and alterations to the plans and specifications. Concerted attempts were made to settle the question of building stone before awarding the contract. Extensive cost reductions in other features were worked out in an attempt to free an additional $59,000 to cover the cost difference between Columbus sandstone and Bedford limestone. Unable to resolve the controversy, the board nonetheless awarded the contract, on November 19, to Gagnon & Company, who in turn entered into a contract with W. McMillan & Son of Chicago for Bedford (Indiana) limestone. When Attorney General Galen traveled to Billings to execute the contract, he was obliged to meet with irate citizens of Yellowstone County to attempt to justify the board's action.[147]

During construction of Montana's original capitol structure, the Columbus quarry had been owned by H. L. Frank's associate, Joseph Soss, together with Ben Hager, owner of the quarry before its incorporation as Montana Sandstone Company. At the completion of the capitol, stock made a leap from $3000 to $100,000, with H. L. Frank's name surfacing as principal stockholder. Other than H. S. Hepner, a Helena attorney who held one share

both before and after the reincorporation, the only other stockholder was Sol Gansberger.[148] With H. L. Frank's death in 1908, Gansberger claimed to represent Frank's heirs. Even so, it was clear that Gansberger could not claim the political influence of his former partner. Frank's image as a philanthropist contrasted sharply with that of profiteer, which Governor Norris chose publicly to attribute to Gansberger.[149] Despite considerable pressure, Gansberger insisted it was not possible to lower his estimate from $161,751, and particularly not possible to revert to an earlier bid of $108,000, which he had recently withdrawn without explanation.[150]

As the price of Columbus sandstone increased the price of Bedford limestone decreased--from an original estimate of $103,000 to $87,000--obligating the state to make up for the $16,000 difference to the contractor in addition to providing the excess $59,000 representing the amount by which available funds were deficient. Nevertheless, the contract between Gagnon & Company and W. McMillan & Son had been drawn up with the understanding that it was to be subject to cancellation by January 10, 1910 in case the board should decide to change to the Montana stone.[151]

Public opinion was easily stirred on the subject, and the rumor that W. McMillan Company was in the midst of a heated labor dispute was not easily dispelled, even though the company was not directly implicated in the union rivalry then plaguing their industry.[152] Senator J. G. Annin, owner of the Columbus Mercantile Company, threatened the board:

> . . . that unless the Columbus stone were used trouble would be encountered from the Labor Unions of the State, and that a representative would be sent to every county in the state.[153]

A large majority of legislators rallied for a special session of the legislature, agreeing to serve without compensation in order to settle the question, if need be, by added appropriations. Governor Norris, acknowledging the matter to be one of legislative jurisdiction, observed:

> That some of the materials entering into the construction of the wings can be procured elsewhere cheaper than Montana materials of like kind and quality, seems to be an unquestioned fact. Whether it is advisable to pay a higher price

> for materials produced or manufactured in Montana than that for which materials of like kind and quality can be procured elsewhere, and, if so, how much, you only, in view of the law now in force, may decide.[154]

He urged fair competition, however, and labelled as "selfish" any who were not willing to submit to such competition--a pointed reference to the Columbus Sandstone Company.[155]

Pointing out that the state was the only bidder for the second issue of capitol bonds, Norris presented figures pertaining to the public building land grant fund which showed interest payments far in excess of income. He then proceeded to note that it would be some years before timber could be sold in significant quantity, and that "There is no considerable demand for the agricultural land in the grant." He ended his comments on the subject by observing that the legislature had given the matter "careful consideration during the regular session", and that now further consideration would be given. "I hope," he continued, "that your present deliberations may result in final legislative action on this subject."[156]

A lengthy, detailed report concerning the relative merits of Bedford limestone and Columbus sandstone had been prepared by the Board of Examiners in the previous several weeks of letter writing. Numerous requests for employment and for contracts for service or materials had been routinely answered by setting the applicant on the trail of what building stone was favored where, by whom, and why.[157] The report, of which 1500 copies were printed, concluded that Bedford limestone was superior to the best sandstone--Cleveland sandstone--which was, of course, better than Columbus sandstone. In this assessment, Governor Norris sided with his two Republican associates on the board.

The controversy caused a split along party lines, with Democrats, led by Representative John MacGinness, favoring Montana stone and Republicans, led by Senator Edward Donlan, urging economy. Certain Republicans, notably Senator Annin, sided with the Democrats, and Donlan found himself losing support. A suggestion by MacGinness that Montana granite be used instead of sandstone found favor with Governor Norris, and others followed. When Donlan realized the futility of persisting against growing odds he



JOHN MacGINNISS,
Banker, Butte.

Figure 48: John MacGinniss played a leading role in the special session of the Montana legislature which was called in 1910 for the exclusive purpose of selecting building stone for the capitol wings. He was credited with suggesting the use of Montana granite, and thereby resolving a heated controversy between advocates of Bedford limestone from Indiana and Columbus sandstone from Montana. (From J. C. Terry, Cartoons and Caricatures of Prominent Men of Montana, 1911.)

made a dramatic reversal, becoming a convincing advocate of Montana granite.[158] Quarry owners were called in to supply information as to cost and time factors, and a bill was drafted authorizing an additional capitol bond issue--the third--for $150,000. The bill required the use of Montana granite unless it could not be obtained for a price within the $150,000 allotment, in which case the previous contract for Bedford limestone would remain in force.[159]

On December 31, the then notorious Senate Bill No. 1 was signed by the governor. On the same day a communication from F. M. Andrews stated: "I have a scheme for treating the facade of the present building with architectural design that will not cost very much and will completely transform the whole structure into a beautiful whole. Do you think it would be entertained this session?"[160] Andrews was not alone in his enthusiasm for the provision of Senate Bill No. 1 which required that the design for the capitol additions bear in mind future refacing of the original structure in granite. Suddenly granite was being offered to the state "free of charge"--that is, for the cost of quarrying. A letter to W. G. Conrad from the Board of Examiners replying to such an offer of "free granite" made through the Helena Independent,[161] stated:

> This offer is like many similar offers made to the State Board of Examiners, but cannot in any way be considered seriously for the reason that granite in place and in rough form in the quarries would not mean anything to the state. No doubt there are many persons owning land in which granite is located who would be willing to donate same to the state, under the condition that the state, or its representatives should quarry same and see to the necessary cutting in accordance with specifications . . . but the Board of Examiiners does not propose that the state, the Board, or any of its members, shall go into the quarrying or stone cutting business . . .[162]

A call for bids for granite brought proposals from Gagnon & Company, from James Welch of Jefferson County, and from T. Kain & Sons of Helena. Kain submitted three bids, each representing a different quarry in Lewis & Clark and Jefferson Counties. "Sample No. 3", from the Clancy area in Jefferson County, represented "the lowest and best bid" at $192,890, including delivery. An additional bid of $5500 was for granite called

for in the original specifications.[163]

Dr. Emil Starz of Helena was asked to make a chemical analysis and report before the board the following day to give an oral report on Samples No. 2 and 3.[164] Both of these he deemed satisfactory in that they contained no "obnoxious metallic compounds, nor an excessive amount of Lime and Magnesia."[165] Kain was called before the board, and agreed to supply only good quality stone from the quarry. Starz's written report, submitted four days later, added:

> Physically, sample number Two differed from sample number Three in its crystalline texture, the former being of a finer structure, more compact and with smaller and less hornblendic particles in it, while number Three was of a courser makeup, with larger and more numerous hornblendic particles. From an ornamental standpoint the latter (No. 3) would be the more pleasing one of the two . . .[166]

In spite of another statement in Starz's report which identified Sample No. 2 as "the more durable and lasting stone of the two",[167] selection of Kain's Clancy granite (Sample No. 3) was finalized, and the contract and bond attended to.[168]

Negotiations with Gagnon & Company concerning adjustments in the contract were necessitated by the change in building stone. A return to some of the original specifications was initiated by the directive to Gagnon & Company to change the specifications back to mahogany from birch.[169]

Meanwhile, Attorney General Galen visited Andrews that January in New York, discussing ramifications of the granite choice with him and with William V. Murray, who had been named Superintendent of Construction late in 1909, and was scheduled to begin work in Helena in March at $2500 yearly salary. Andrews' and Murray's concerns about the use of granite centered on cost--in spite of Montana's generous special session--and on the time factor.[170] Andrews set to work on granite details, apparently at the request of Gagnon & Company, whose bid on granite work was rejected without Andrews' knowledge. Link & Haire had prepared granite details at the board's request, and these had been supplied to T. Kain & Sons evidently with little thought that Andrews' domain as designer was being encroached upon. A telegram of protest[171] caused a

conference to be called among the Board of Examiners, Superintendent of Construction Murray, architect Haire, and Gagnon & Company's representative Frank Hebb. As stated in the minutes, "The board was somewhat surprised at this communication."[172] Andrews' full-size details for the first story granite were then secured from Gagnon & Company and found not to be in accord with the contract with Kain.[173] The board decided to use Haire's details, causing further friction between Andrews and Haire. Murray was then directed to investigate the situation and give a report.[174] The board did not reconsider, however, and early in May Murray was instructed to write Andrews upholding the board's action in accepting Link & Haire's granite details.[175]

For George Mathews, however, the matter was still not settled. He insisted on the importance of the details to the overall design stating that " . . . in our opinion it would be better to omit the flutes on the columns in order to get the other changes carried out."[176] The suggestion was referred to Murray, who secured estimates from T. Kain & Sons for the following the details submitted by F. M. Andrews. An additional $18,000 would be required, only $8000 of which would be freed by the omission of fluting on the columns. In Murray's opinion, the result would be nothing less than "a loss of the most essential feature of the whole facade."[177] He then proposed a solution by which,

> . . . for the extra sum of $10,000 the whole original design can be lived up to above the basement windows, conditional upon the adoption by the Board, of permitting the granite contractor to cut the mouldings, panels, and other embellishments, as called for in the original design, with the exception of the Grecian border or fret work, and minor carvings, which can be performed after the buildings are roofed. This unfinished carved granite is taken care of by allowing a certain amount of projection left upon the face of the cut work for the treatment necessary to produce the relief required, a practice in general use throughout the world.[178]

Murray's desire and talent for effecting compromise exceeded that of the Board of Examiners in this case. They were willing, without a qualm, to sacrifice as much of Andrews' "original design" as they felt

necessary in order to channel funds into other phases of the project. If they were careful at this stage it was possible that the added appropriation could cover a plan for interior design which was not otherwise adequately provided for. The contract with Kain would stand unchanged, and the months ahead would see the haphazard use of granite details by Link & Haire and by Andrews.

Plans for the restaurant building had been completed by Link & Haire in late February and bids reviewed early in April. Although all of the bids submitted were considered to be too high, Frank Jacoby's proposal was chosen with the understanding that the structure would be redesigned in order to be built within a $5000 cost limit.[179]

Between April 23 and July 1, Murray reported 4952 cubic feet of stone had been furnished by T. Kain & Sons, ready for setting by Gagnon & Company.[180] However, from June 22 until July 2, 1910, a strike of stone cutters, stone setters, and other granite workers impeded progress by suspending all work.[181] For this delay T. Kain & Sons was held strictly accountable.[182] On July 11, Kain, who had already ordered additional machinery, agreed to augment his work force by forty men, to be put to work immediately. He agreed to have stone for the west wing in one week; stone for the east wing, to the first floor, by August 1; stone for the frieze course of both wings by October 1; and to finish on schedule in spite of the setback occasioned by the strike.[183]

Frank Hebb, supervisor for Gagnon & Company, was given a similar schedule, adherance to which was dependent on the supply of granite.[184] On August 1, Gagnon & Company was supplied with detail sheets from C. S. Haire as part of a plan for strengthening of the construction, and entailing changes in specifications.[185] Details of stone work at the connections between the old and new building were, it was noted, "approved, as the law required that in the construction of the additions the Board shall bear in mind the ultimate re-facing of the present building with granite."[186]

In August, the Board felt progress was still too slow and began to push for work to advance to a point where the west wing could be enclosed for winter work.[187] Constant accusations among the numerous participants in this phase of the work suggest varied difficulties. The

board notified, on different occasions, the architects and the contractor that work was progressing unsatisfactorily. These in turn would blame Kain & Sons for an uneven supply of granite. Kain, on the other hand, was faced with constantly changing instructions: first--work on both wings simultaneously; then--proceed with work on one wing only. At one point in September Governor Norris toured the building site and decided that certain cartouches were "too elaborate."[188] With Secretary of State Yoder's support, Norris ordered Haire to submit a simpler design to replace Andrews' design. Attorney General Galen's protests that the architect's design should be adhered to were useless against the majority.[189]

Bickering and confusion were not confined to the construction site. A freight reduction allowed under the Inter-State Commerce Law to shipments made for construction of public buildings created the need for constant monitoring of freight and rebates. To further complicate matters,

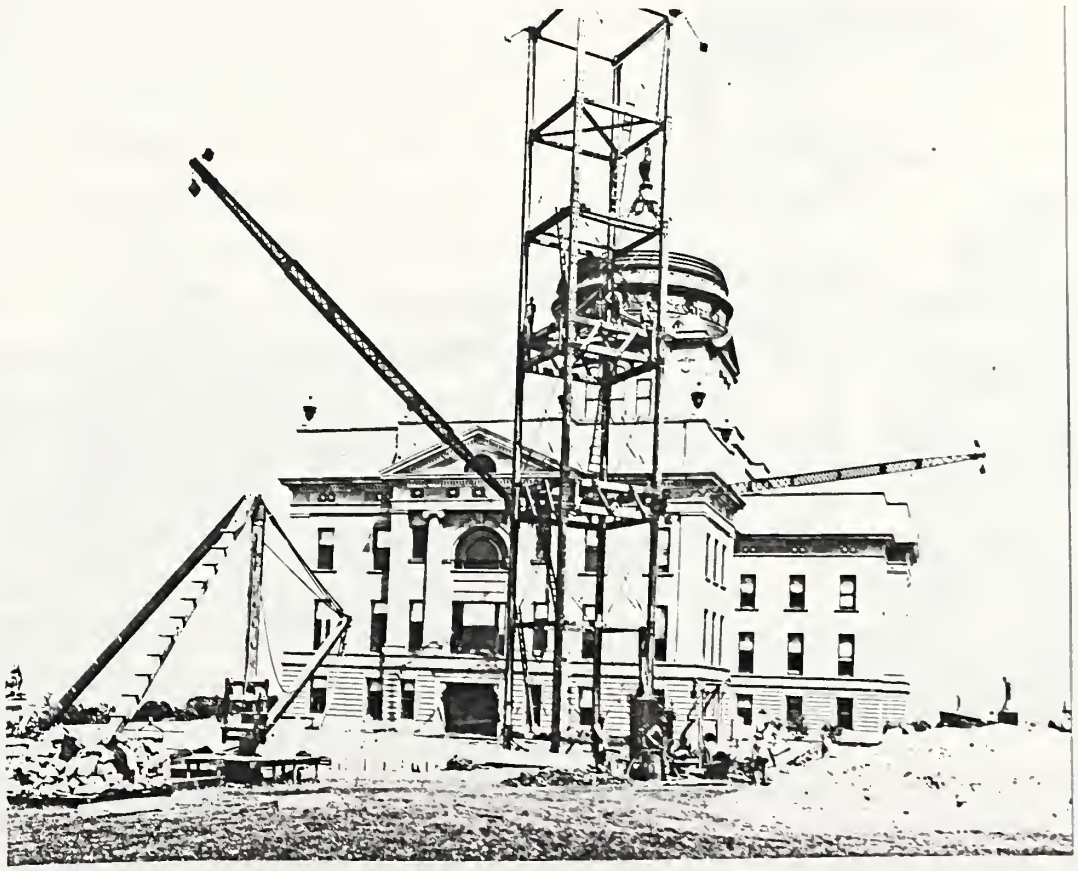


Figure 49: The derrick in place for beginning construction of the wings, ca. 1909.



Figure 50: Construction of the granite wings, ca. 1910.

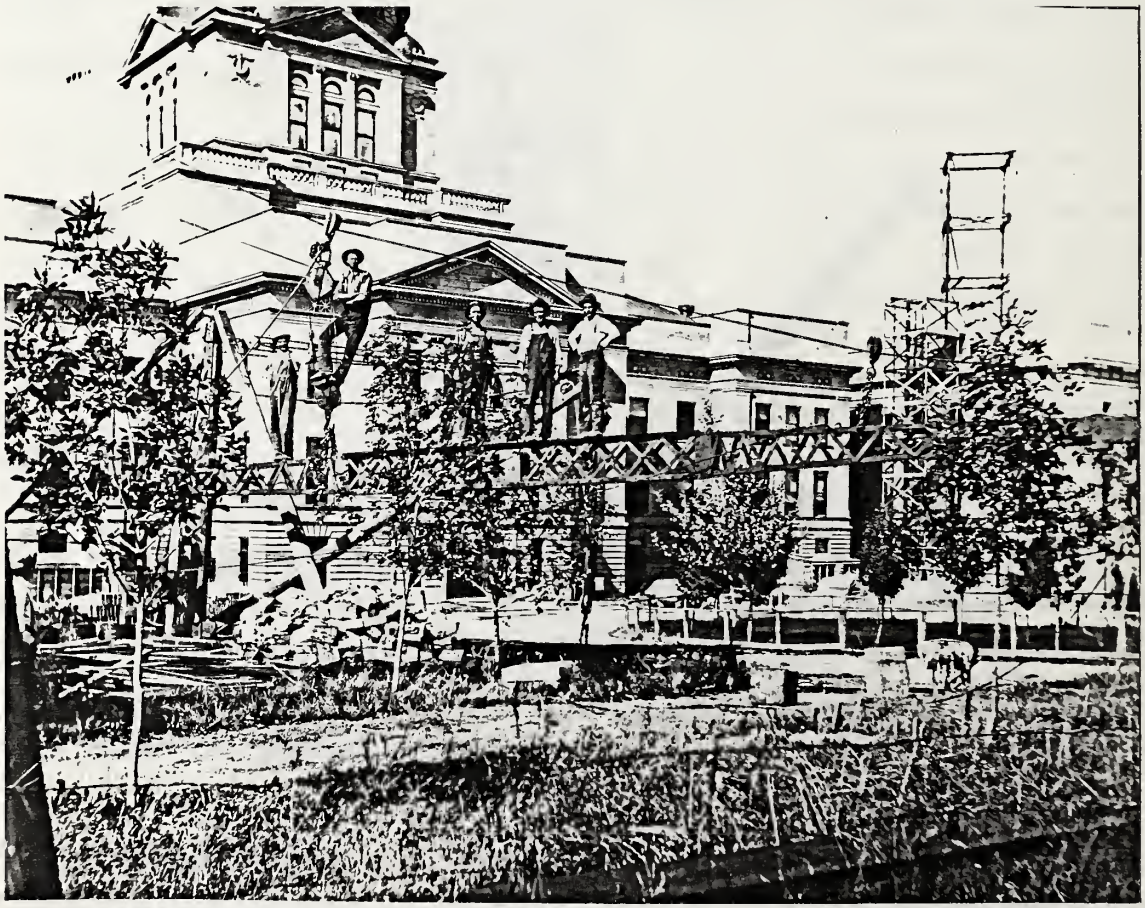


Figure 51: Workmen on a derrick during construction of the granite wings, ca. 1911.

the Northern Pacific Railway Company; the Great Northern Railway; and the Chicago, Milwaukee & Puget Sound Railway were each promised a predetermined portion of freight in exchange for the rebates. Endless letters and telegrams from each railroad complaining that their proper share of freight was not being received undoubtedly caused exasperation to the board, regardless of the savings of $5525.77 by the completion of construction.[190]

In October modifications were made in the first floor plan of the west wing providing for a small, partitioned room in the treasurer's office. At this time window shades for the restaurant were ordered from A. P. Curtin Company for their low bid of $27.50. Light fixtures were ordered from J. C. and W. C. Currah of Helena.[191] Restaurant fixtures were ordered from Holter & Company of Helena for $225. The contract for kitchen fixtures went to Jacoby & Son for $202. Architect Haire suggested a one-inch steam pipe--for use as a coffee warmer--be provided from boilers to the kitchen, "thus obviating the necessity of using gasoline in said building."[192] On October 17, A. P. Curtin was given a contract for sixty chairs of Flemish oak at $43.80 per dozen.[193]

Gagnon & Company's contract allowed for additional radiation to be provided at 35¢ per square foot for size increases and 70¢ per square foot for new radiators.[194] In October a list of additional radiation based on this schedule was provided Gagnon & Company totalling 1272 square feet of size increases and 696 square feet of new radiators. The total cost of $932.40 was approved on October 18.[195]

In mid-December William Murray ordered all outside work stopped for the winter. As for the interior, "work may proceed, provided the mortar is mixed inside the new Capitol additions and the lime run three (3) days in advance in addition to having constant heat kept up while work is in progress."[196] Palmer, Superintendent for Link & Haire and Frank Hebb, Superintendent for Gagnon & Company, protested Murray's order vigorously. Hebb countered: "It is the custom of this country to slack [sic] lime and use it while it is warm in making mortar during freezing weather."[197] The board, under the protection of the contractor's

bond, agreed to allow construction to continue, with the contractor bearing the risk. The board's minutes noted:

> As to the matter of slacking [sic] lime to be used in the interior, it was determined and agreed that the specifications might be modified in such a manner as would be agreed upon between Architect Haire, Supt. Murray and Mr. Hebb, provided in all events that the best results should be obtained and the work done for the state in a manner acceptable to the state.[198]

A spring inspection would ensure the quality of the work.[199]

1911

The economic advantage gained by Gagnon & Company in continuing work throughout the winter of 1910-11 was somewhat mitigated by a strike of laborers extending from January 2 to January 26. Murray's report of February 8 was partly censored in the board's minutes, stating in part:

> Laborers working for Gagnon & Co. struck for higher wages on January 2, 1911 . . . did not involve other mechanics, they being able to work while the weather permitted.
>
> On January 26th, 1911, the work was resumed by Gagnon & Co., [expurgated] and such conditions exist to the present time.[200]

Among topics of discussion treated by the board during the slow months of January, February, and March were numerous minor changes in specifications, including altered toilet rooms, trusses, and interior details.[201] The relative merits of marble were discussed with Mr. McCue, representing the Vermont Marble Company. Previous selections upon which were based cost estimates exceeding revised budgetary allotment were abandoned in favor of other shades chosen by the board:

> The various specimens of marble submitted were carefully examined, after which the board made selection of Vermont marble--subject to the substitutions shown below, no additional charge to be made therefore--for wainscoting, pillars, flooring, and the like. The samples selected were then identified by the board, each member thereof placing his initials upon each sample slab. The selections are as follows:

Royal Antique in place of Pink Listavina.
Pittsford Valley M in place of Listavina.
Verdoso in place of Verde Antique.
Pittsford Valley X for tile in place of Tennessee.
Pittsford Valley H.S. for toilet wainscot.[202]

Specifications for hardware were requested of Link & Haire with the justification "that the question of suitable hardware had been taken up with Messrs. Andrews & Company two months ago and that nothing had been heard from that firm upon the question . . ." Bids were then advertised locally and in the American Contractor published in New York.[203] Bids were received on April 1 from Holter Hardware Company, from the Anaconda Copper Mining Company's Hardware Department, and from the Russell & Erwin Manufacturing Company, represented locally by the Helena Hardware Company. Representatives from these companies were present during the opening of bids which were turned over to a committee consisting of Murray, Haire, and Clerk of the Board Percy Witmer. The matter was deferred until samples from the Anaconda Copper Mining Company's Hardware Department were received.[204] On April 6, the A. M. Holter Company was awarded the contract for $2000.[205]

Elevator cars from the Otis Elevator Company were selected (design #S12643);[206] and the contract for wiring including rewiring the original building was awarded to F. E. Baker & Company.[207] Consideration was given to Haire's suggestions for alterations in the new House of Representatives, including the design of steps to and the marble base around the Speaker's platform and the arrangement of reporters' tables. Haire was requested to draw a plan reflecting these changes and making allowances for as large a seating capacity as possible (county-splitting was becoming popular) and rearranging doors to the Chamber and to the Members' Lobby.[208]

As the time for making decisions on interior arrangement, design, and decoration approached, architect Haire was given a more prominent role, a situation which would evoke protests from Frank Andrews, but to no avail. Attorney General Galen's support of Andrews' rights as chief architect was even more pronounced now that the stone questions were settled--in Link & Haire's favor--and that phase of construction nearly complete. William V. Murray's loyalty to Galen and his recognition of Andrews' superior profes-

sional status and technical experience contributed to factionalizing the board and the architects. On April 15 Governor Norris and Secretary of State Yoder outvoted Galen once more; this time they voted to terminate Murray, the Governor stating:

> . . . that the services of Mr. Murray have been satisfactory in the past, but that when the walls of the building were completed and the stone work all done that he was of the opinion that the services of the Superintendent should be dispensed with, suggesting that the money paid for a Superintendent would be more properly thereafter applied in payment of the cost of the services of persons more familiar with the particular character of work thereafter to be installed in the additions in accordance with the plans and specifications.[209]

Galen's vote was recorded "emphatically in the negative";[210] on June 23 Murray submitted his resignation effective July 1, and the board "tendered him a vote of thanks."[211]

Efforts by F. M. Andrews early in 1910 to arrange for mural decorations by the prominent New York muralist Gilbert White failed due to the absence, in the contract and specifications, of provision for such decoration. In spite of Andrews' arguments that this was "a question of pure design" and "proper for me to determine this question for myself";[212] and in spite of Galen's advocacy and the submission to the board of a proposal by White, the board chose to view the matter as part of their own domain and the general contractors', rather than of the architect's. Once bids were solicited for furnishings the question again arose, and bidders submitted separate propositions for New York artists and Montana artists under the category of "painting and decorating." On June 17 amid proposals for furniture, electrical fixtures, carpets, and metal furniture, the bids for painting and decorating including one "which turned out to be merely a letter from Charles A. Pedretti", decorator of the original building, were opened. The bids of Odin J. Oyen of LaCrosse, Wisconsin, John A. Schneider of Helena, L. M. Simons of Missoula, William G. Andrews Decorative Company, Hennessy Mercantile Company, and Gilbert White of New York, were referred at Galen's request, "to a committee to be composed of Mr. Thompson, of the State Auditor's Office,

Mr. Percy Witmer, Clerk of the Board, and Superintendent of Construction Murray, to tabulate same and refer back to the Board."[213]

When representatives from the decorating firms appeared before the board on June 19, Gilbert White was among them. His high bid of $34,500 undoubtedly made Hennessy Mercantile Company's low bids of $12,748, $14,150, and $18,450 appear desirable in spite of rumors that chief decorator Charles Schatzlein was suffering from failing eyesight. When the latter objection was raised by the Governor, Mr. Baxter, representing the Hennessy Mercantile Company, assured the board that the decoration would be entrusted to Schatzlein in association with Jerry Gillis of James-McCreary Company, New York; and that it was Gillis who had executed the sketches submitted in their proposal. The Governor stated that next to Gilbert White's designs, those of Gillis were his favorites. Even the Attorney General appears to have been satisfied with the arrangement, for it was he who made the motion to award the contract to Hennessy's conditional on "proper artists to superintend the entire work."[214]

F. M. Andrews' letter of protest had been answered by Galen the previous day:

> Your wire this date received. I also have regrets. Trouble arises in consequence division of architects work and lack of knowledge on part of members our board respecting ethics governing your profession. We have had no advice, assistance or direction in building matters except from local man. Believe you should have been more self-assertive under conditions. Board meets tomorrow. What have you to suggest. Will write fully particulars. Regards.
>
> Albert J. Galen[215]

Andrews evidently declined to make any suggestions at this point; but if he had, it is doubtful that they could have prevailed in the political climate which four months earlier had seen passage of Senate Joint Resolution No. 4, containing the following passage:

> . . . that the decorations in the new Capitol Wings be taken chiefly from such early Montana scenes and figures, as are of value from a historical standpoint, and that such decorations be executed by Montana Artists of recognized ability and standing.[216]

Interviews with Ralph E. DeCamp, Charles M. Russell, and Edgar S. Paxson established these artists' willingness to provide mural paintings for the Law Library, House of Representatives Chamber, and Lobby, respectively, at reasonable compensation.[217] Governor Norris asserted that in view of the increased appropriation and of suggestions put forth in S. J. R. No. 4, "there is not other action which this board can take than that of employing these three men."[218] Yoder responded even more emphatically: "Well, personally, I always felt bound by the legislature; there has never been any doubt in my mind that Montana artists ought to do it, and would do it just as well as anybody else, and I am in favor of the Montana Artists."[219] The Attorney General then pointed out that he himself had prepared the amendment to Senate Bill No. 1 requiring that Montana labor be used in the construction of the wings. According to his interpretation the law did not obligate the board to the employment of Montana artists, especially, he claimed, when architect C. S. Haire supported him in his opinion that "as a matter of ethics it would have been proper, and that it is usual, to consult an architect occupying Mr. Andrews' position towards this work."[220] Galen proceeded to state that he did not consider S. J. R. No. 4 as "anything more than an expression of sentiment upon the part of the legislative members."[221] He felt it was proper to consider that sentiment by providing some space to Montana artists. He favored commissioning either Blashfield or Gilbert White to paint the large mural in the House of Representatives and dividing the smaller panels in the House Lobby and in the Law Library among DeCamp, Russell, and Paxson. He asserted, "It seems to me that their work would show to best advantage in the smaller panels and that it would, in fact, be a kindness to them all if too much were not expected."[223] Nevertheless Galen announced his intention to vote with the other members of the board. It was then "unanimously" decided that Charles M. Russell would do the large mural in the House Chamber for $5000, Ralph DeCamp would be contracted to paint six panels in the Law Library at $300 apiece, and Edgar Paxson would be requested to paint "two small paintings in the lobby of the House of Representatives, with small mural paintings on either side of each of the large pictures for the said lobby" for $1500. Both preliminary

sketches and finished paintings would require the board's approval before placement or payment would be made.[223]

Having already secured the tentative agreement of the three Montana artists the board proceeded to finalize their selection of Hennessy Mercantile Company as interior painters and decorators under the supervision of B. P. Baxter with associated artists Jerry Gillis and Charles Schatzlein. At the end of Baxter's interview with the board, after the previously mentioned discussion of Schatzlein's eyesight, the Governor stated: "There is one thing we must understand: Anything that Schatzlein does, or that Gillis does--that is, they shall cooperate with these artists and endeavor to have a harmonious whole in the color scheme, and we have the promises of all these Montana Artists that they will cooperate with these artists."[224]

By July then, contracts for mural painting and interior decoration were effected with DeCamp, Russell, Paxson, and Hennessy's, in addition to the following:

Electric fixtures	-Morreau Company, Cleveland, Ohio
Carpet	-Hennessy Mercantile Company
Furniture	-Hennessy Mercantile Company
Metal Furniture	-Art Glass Construction Company, Jamestown, New York
Counters, screens, railings	-A. H. Andrews Company, Chicago[225]

John Sturrock had been given the title of "State Superintendent of Plumbing" for the capitol additions, being Murray's replacement, but having specialized duties. His recommendation for an entirely new sewage system for the building at an estimated cost of $1550 was responded to by the hiring of F. E. Baker & Company, whose work was to be paid for one-half from the capitol bond issue and one-half from funds for maintenance.[226] Other expenses authorized in July included excavation of a room under the boiler house heater supplied by Frank Baker, and the following "plan for rearrangement of the Senate Chamber for use by the Supreme Court and a plan for moving of furniture from the Supreme Court room to the Senate Chamber, and moving of the House furniture to the new House of Representatives . . .", submitted by Gagnon & Company and recommended by C. S. Haire:

We propose to move furniture from present Supreme Court Chamber to new Supreme Court Chamber, make all necessary changes, repairing furniture, wainscot, etc., in new Supreme Court Chamber, in accordance with plans prepared by Messrs. Link & Haire, material to be used to be mohogany for furniture and birch for steps, for the sum of $832.22

We propose to move the Speaker's desk and platform from old Senate Chamber to new Senate Chamber, placing new steps where required, make all other necessary changes, material to be used to be mohogany for furniture and birch for steps, in accordance with plans prepared by Messrs. Link & Haire, for the sum of. 186.00

We propose to move the Speaker's desk from old House to new House, build new platform, place new steps where required, making all other necessary changes, material to be used to be ¼-sawed oak, in accordance with plans prepared by Messrs. Link & Haire, for the sum of. 291.60

We propose to repair the old Supreme Court Chamber, place new oak wainscot where necessary, repair floor, in accordance with plans prepared by Messrs. Link & Haire, for the sum of 229.20

$1,539.02[228]

Changes in specifications allowed at that time included doubling conduit in order to accommodate two different telephone companies at a cost of fifty dollars and changing floors in the Law Library and adjoining rooms from maple to cement at a deduction of $154.[229]

In August mural panels in the House Lobby were rearranged by Haire. Ventilation pipes for the Auditor's and Treasurer's vaults were discussed and Gagnon & Company were instructed to encase the pipes so that the vault would be completely burglar-proof and fire-proof. An additional light was required for the Governor's Reception Room, to cost $20 or less. A water connection was moved from the front to the rear of the building.

Also in August, having used in several different installments the entire second issue of capitol building bonds ($500,000) by this time, the third issue of $150,000 was approved for October 1, 1911, as authorized by Section II of Chapter 2, Laws of 1909, Extraordinary Session. These were to be payable thirty years from the date of issue and redeemable any time after fifteen years at the option of the Board of Examiners.

Damage to the former Supreme Court Chamber, then in use by the

Railroad Commission, was noted by the board and attributed to steam, perhaps as a result of indoor mixing of mortar and slaking of lime the previous winter. Gagnon & Company was required to redecorate this room at their own expense. Other problems at this time included general dissatisfaction of the board with the rate of progress.[232] To expedite a portion of the work, brands of paints and varnishes called for in the specifications were changed to those available through Montana businesses.[233]

In October the second story of the east wing was exhibiting dampness through the granite. Causes were believed to include tardiness in making downspout connections and the use of salt in laying stone one year before, thus retarding drying of the mortar.[234]

The Fire Marshall, G. W. Reif, ordered removal of paints and oils stored by Gagnon & Company in the basement under the Secretary of State's Office. Unacceptable methods of installation of steam heat connections to the boiler house were ordered changed.[235]

A visit that October from Edward Johnston of the Morreau Company convinced the board that electric lighting fixtures for the Governor's Reception Room should be changed from a bronze base to a brass base. Johnston maintained that brass was a better base when silver plating was to be used. His recommendations were approved for the Elizabethan fixtures with "antique silver" plate finish.[236]

On October 17 Ralph DeCamp submitted designs for four of the six panels he was to paint in the Law Library. The board unanimously approved scenes of the Bitter Root Valley, Flathead County, Gates of the Mountains, and placer mining in Last Chance Gulch.[237] Later that month Galen wrote Russell and Paxson requesting sketches or suggestions of designs.[238]

A substitution of cement for wood in the Historical Society rooms[239] suggests improvements to the old building where basements were still unfinished. The Historical Society's rooms were located on the ground and basement floors of the original structure. The weight of metal book stacks put unusual stress on the ground floor level, which had been given added support in 1902,[240] but which, like the Law Library, may have been more practically accommodated by cement floors.

Samples for mahogany furniture were submitted by Hennessy Mercantile Company and it was determined that East Indian mahogany was lighter than the furniture then in use in the capitol. With this in mind, a finish was selected although not specified in the minutes.[241]

Thomas Travis, an engineer for the state, reported that the heating plant was consuming double the normal amount of coal, and the question was raised of charging the extra amount to Gagnon & Company. This was left to be settled later; in the meantime, Gagnon & Company continued blaming Kain & Sons for the problem of frost formation in the building.[242]

Authorization was given for a tile drain for the boilers at a cost of $250, and for a steel door for the vault of the Clerk of the Supreme Court.[243] Gagnon & Company was also instructed to remove a wall obstructing a window in the hallway of the west wing which connected to a room occupied by Judge Brantly.[244]

Mr. Allen, of Helena Electric Company, was hired as "Special Superintendent for the State", for purposes of inspecting wiring believed to be defective.[245]

On November 9, Charles M. Russell submitted two sketches of subjects for the mural in the House Chamber. The first, "An attack by Indians upon an Emigrant Train", was not considered an appropriate subject by the board. Of the second, "Lewis & Clark meeting the 'Shoshones'", it was said:

> As no member of the Board was familiar with such an historical event, Judge W. Y. Pemberton of the Historical Library was sent for . . . he was directed to look into the history of Lewis & Clark's Expedition & determine when, where, & under what circumstances Lewis & Clark met with the Shoshones in Montana, if they did so meet. The board was desirous of having full information with reference to persons present, the time of the year, and the place where such meeting was had so as to have the painting historically correct.[246]

Learning from Judge Pemberton the next week that Lewis and Clark's meeting with the Shoshones occurred not in Montana but Idaho, the board appointed Governor Norris to discuss the matter of alternative subjects with Russell.[247]

Edgar Paxson sent two preliminary sketches for murals in the House

Lobby in time for the board's final meeting of 1911, on December 26. The first subject, called by Paxson "Seeking the Truth", was based on the story that four Indians travelled to St. Louis in 1832 in order to obtain the "white man's book", the Bible. The second sketch, depicting Sacajawea, Lewis, Clark, and York, was entitled with Sacajawea's statement, "There dwell my people; we can find rest and horses." Both designs were approved, and Paxson was notified to proceed.[248]



Figure 52: The completion of the granite wings to the original Montana Capitol Building, ca. 1912.

1912 - 1913

In January Paxson submitted two more sketches, one of which was the very subject the board had recently rejected by Russell: Lewis and Clark meeting the Shoshones. The sketch, entitled, "Captain Lewis Approaching Holding the American Flag", was admired as "a beautiful design", but only Montana history was acceptable. Attorney General Galen was asked to write Paxson to explain.[249]

Meanwhile, a typographical error in Russell's contract had resulted in a false start on a canvas of the wrong dimensions.[250] Mrs. Russell, acting as C. M. Russell's business manager, had difficulty accepting that the artist, in service of the state, was expected to make amends for the board's mistake; but the board members simply apologized and insisted, referring to earlier conversations as if these were to be regarded as oral contracts. A new canvas was purchased and the work begun anew.[251]

Two more preliminary drawings were sent by Paxson: "Lewis and party viewing the Great Falls of the Missouri" and "Pierre DeLaVerendrye, the first white man to view the Missouri River Valley." Both were unanimously accepted,[252] as was an amended sketch of the Flatheads "Seeking the Light." However, when a sketch arrived which depicted Lewis and Clark meeting the Flatheads, Paxson, of course, had to be requested to select another subject because this was to be the theme of Russell's mural.[253]

Final selections of furniture were decided upon in January, with B. P. Baxter and C. S. Haire advising.[254] A discussion of work done by a Mr. Peterson, who had replaced Jerry Gillis as chief artist and decorator, brought complaints of cracking plaster and an expression of concern about the general quality of Peterson's work.[255] In April an extensive list of redecorating tasks not included in the original contract was presented to Baxter.[256] (See Appendix A.) He was also admonished concerning items ordered but not supplied, including cork carpets for the Historical Society and Law Library rooms; rubber mats inlaid with titles of elective officers

for the first floor; "plate glass tops for counters in the Auditor's, Treasurer's and Secretary of State's Offices"; and "fifty brass or bronze cuspidors to match the hardware and furniture."[257] The board was dismayed to learn that Paxson had been given incorrect dimensions for his mural paintings, with the result that the panels had to be altered to accommodate the slightly smaller sized murals.[258] A shipment of overdue furniture arrived on April 30, somewhat appeasing the dissatisfied board members.[259]

Other uncompleted work was traced to a subcontractor, F. E. Baker Company, to whom Gagnon & Company had assigned responsiblity for plumbing, steam fitting, electrical wiring, and hanging of light fixtures. Called before the board and asked "to show cause why he should not be discharged and his contract completed by the board", Baker agreed to have all electrical fixtures mounted by the following day, April 30, and to "put on an adequate force of men and push the work to speedy completion."[260]

On Friday, September 27, during the week of the State Fair, the capitol was kept open after eight o'clock "in order that the visitors and people generally might inspect the same . . ."[261] The officers and board members greeted the public in an open house display of the refurbished and new portions of the building.

The unanticipated need for a new smokestack further delayed completion of the capitol additions. It was determined that,

> The height of the east addition and its proximity to the old stack has shut off the draft to considerable extent and thus the construction of a new stack was found necessary.[262]

Work was held up by the insolvency of the contractor, Carl Weber Company of Chicago, and the unauthorized assignment to a subcontractor, the "Weber Company", under different specifications. The matter was finally resolved by negotiating directly with the Weber Company "upon condition that a five-year maintenance bond should be furnished by said Company."[263]

Ventilators were deemed necessary "between the skylights" in the Law Library and the House of Representatives, "so as to do away with the necessary expansion in such spaces because of hot and cold weather", and C. S. Haire was directed to see to their installation.[264] Another last minute touch concerned provision of andirons and screens for the Governor's

Reception Room. Although the fireplaces were nonfunctional, these accoutrements seemed "necessary to give finish to said room." Attorney General Galen took care of the matter ordering equipment for both fireplaces at a cost of $350.[265]

On December 17, the board was able to submit its "Final Report of the State Board of Examiners as a Capitol Commission to the Thirteenth Legislative Assembly". (See Appendix A for Financial Statement.) It was with some pride that they summarized the nature and extent of the work completed:

> Out of the funds provided, effective and costly interior re-arrangement of the old building has been made, a separate restaurant building has been constructed, equipped and furnished; and the additions have been completed, furnished, decorated and mural paintings put in place. It is believed that the construction work of the additions is not equaled by any building in the northwest, the exterior being of suitable architectural design with granite surface. The additions are fire proof, except as to the small amount of wood work necessary to be used in finishing. All the walls are twenty-four inches thick, and all the doors are reinforced concrete from six to ten inches thick. The wood work consists of solid mohogany and quarter-sawed oak, and where wood flooring is used the same is made of maple or oak laid on cement. All of the marble used on the floors, in the columns and as wainscotting, is solid and genuine, and the best quality obtainable from the Vermont quarries. The mural paintings are rich and all appear to harmonize. The furniture, rugs, carpets and draperies are of the very best quality, and in almost every instance seem to be suitable for the rooms in which the same in placed.[266]

Credit was then given to all of the major contractors; to the Northern Pacific Railway, the Great Northern Railway, and the Chicago, Milwaukee & Puget Sound Railway for their freight reductions; to the architects; and to the artists.[267] Appreciation of the mural paintings was reiterated by the Thirteenth Assembly in the form of Senate Joint Resolution No. 3:

> A Joint Resolution extending the thanks of the Legislative Assembly of the State of Montana, to Charles M. Russell, E. S. Paxson and Ralph De Camp.
>
> Whereas, The Capitol Commission having charge of the construction of the additions to the State Capitol, deemed it

fitting and appropriate to entrust the execution of the mural paintings that should adorn the walls of these additions, exclusively to Montana artists:

And Whereas, pursuant to this decision, the Capitol Commission procured the services of Charles M. Russell, of Great Falls, E. S. Paxson, of Missoula, and Ralph De Camp, of Helena, three notable artists of our State, all of whom, regardless of the small compensation received, have adorned these walls with masterpieces, that will be enduring monuments to themselves, and a lasting source of pride for the people of this commonwealth:

Therefore be it resolved, by the Legislative Assembly of the State of Montana, that there be, and there is, hereby extended to Charles M. Russell, E. S. Paxson, and Ralph De Camp, a vote of thanks in recognition of the faithful and masterful manner in which they have discharged their duties to the State of Montana . . .[268]



Figure 53: Montana State Capitol after completion of the wings in 1912.

Throughout the year 1912 a Chicago sculptor by the name of Sigvald Asbjornsen had been at work on the life-size model, to be cast in bronze, of the late Wilbur Fisk Sanders,[269] the pioneer who became known as the "Mephistopheles of Montana Politics"[270] in his later years as a leading Helena Republican. Sanders had arrived in Montana with his uncle, Territorial Governor Sidney Edgerton, in 1863 and had become prosecuting attorney for the territory's formidable vigilantes. He also had founded,



Figure 54: The Col. Sanders statue in the rotunda after its dedication in 1913. The statue was moved outside in the oval behind the south entrance to the capitol in 1980.

and for many years housed, the Historical Society.[271] He was memorialized with the accompanying inscription, "MEN DO YOUR DUTY", which words had reputedly sent the notorious Plummer gang to their death by the hands of vigilante hangmen. Sanders' friends, soon after his death in 1905, formed the Wilbur F. Sanders Memorial Association, raising funds across the state. A $5000 appropriation by the State Legislature in 1911 was accomplished "through the efforts of Col. C. B. Nolan and other friends of Col. Sanders."[272] In October, 1912 the completed model was shipped to the Henry-Bonnard Bronze Company, Mount Vernon, New York. The statue was cast in bronze at the expense of William A. Clark, owner of the company. Sanders and Clark had shared the podium at the capitol dedication ceremony ten years earlier. The statue was placed in the capitol rotunda and unveiled on September 24, 1913, when Governor Stewart accepted it on behalf of the state.[273]

THE STATEHOUSE THROUGH WARTIME AND DEPRESSION

1918 - 1919

In July of 1918 application was made by Governor Stewart to the War Industries Board, Priorities Division, in order to obtain clearance for a new building contemplated for the capitol grounds.[274] In March, 1919 legislative authorization was given for the "Annex", which was to be used as a laboratory and office for the State Board of Health. An issue of capitol building bonds in the amount of $50,000 was provided for and the Board of Examiners was directed to secure the building's erection, using Montana materials.[275]

During the same legislative session--the Sixteenth Assembly--Governor Stewart refused to sign Senate Bill No. 134:

> An Act to Provide for the Issuance and Sale by the State Board of Examiners of Bonds of the State of Montana for the Purpose of Refacing the Original State Capitol Building with Montana Granite and Refurnishing and Remodeling the Interior of the Same; and to Provide for such Refacing, Refurnishing and Remodeling under the Authority and Direction of the State Board of Examiners.[276]

The governor pointed out that the issuance of bonds in the stipulated amount of $500,000 would have brought the total of bonds outstanding against the Capitol Land Grant to $775,000. The annual interest due on the bonds would rise from $12,500 to $37,500.[277]

The measure had been designed to provide work for returning veterans. However, the governor maintained that the time required for issuing the bonds and preparing to begin the work would render the project less than immediate. Also, the skills required for the work were not likely to be commonly held by returning Montana veterans. Stewart asserted that:

> . . . while the sandstone of which the original or main building was constructed does not perfectly match the Montana granite of which the new wings are constructed, nevertheless the building as a whole is sightly, presentable generally, and even sometimes called handsome and imposing. There is no question that the refacing ought to be done sometime, but it can very well wait until the time when funds are easily and legally available.[278]

Another bill not approved by Governor Stewart in the Sixteenth Assembly was an attempt to appropriate $350 for repairing and repainting one of the Pedretti murals, "Custer's Last Stand." The repair work, said to have been completed by E. S. Paxson, was apparently done the previous year by another artist, who was unnamed.[279] Whether the bill was a mistake or a hoax, it brings to light some apparent damage to the coved panels to the rear of the Senate Chamber, and the subsequent alteration of one of Pedretti's murals.

1925 - 1927

In 1925 the Nineteenth Legislative Assembly authorized $25,000 in capitol building bonds for construction of a vault for the State Treasurer's Office.[280] The contract for the structure, which was to be fire-proof and burglar-proof, was awarded to R. C. Hugenin. Fixtures were supplied by the Mosler Safe Company and the O. B. McClintock Burglar Alarm Company.[281]

A House Joint Resolution (No. 7) which was passed by the Nineteenth Legislative Assembly in 1925, sought to commemorate the Lewis and Clark Expedition. An increased concern about tourism may have given impetus to the resolution's authors, who evidently thought that the lack of "some official action" to honor the explorers required a remedy in the form of a monument. A commission was duly formed, "to Investigate and Recommend to the Twentieth Legislative Assembly the Manner in Which the Services Rendered the State of Montana by the Lewis and Clark Expedition Should Be Commemorated."[282] As a result of this commission's soliciting of proposals for a monument, George Carsley, former associate of Cass Gilbert, submitted a series of watercolor designs for a reflecting pool and exedra with sculptured figures dedicated to Lewis and Clark and to be erected on the west end of the capitol grounds. The design, though called "an attractive plan", was not chosen by the commission, who turned their attention instead to sites at the city of Great Falls.[283]

In 1927 Ralph DeCamp, whose landscape scenes had been in place around the skylighted center of the Law Library since 1912, had left his Helena home to live with his son in Chicago.[285] At that time the Twentieth Legislative Assembly passed House Bill No. 103, "Authorizing the Completion of a Certain Number of Pictures for the Law Library Under the Direction of the State Board of Examiners and Providing an Appropriation for Same." Apparently wishing to avail the state of an opportunity not to be afforded indefinitely (DeCamp was then 69 years of age), the legislators provided for the commission of four additional paintings by the artist, whose landscapes served to give pictorial representation to different geographi-

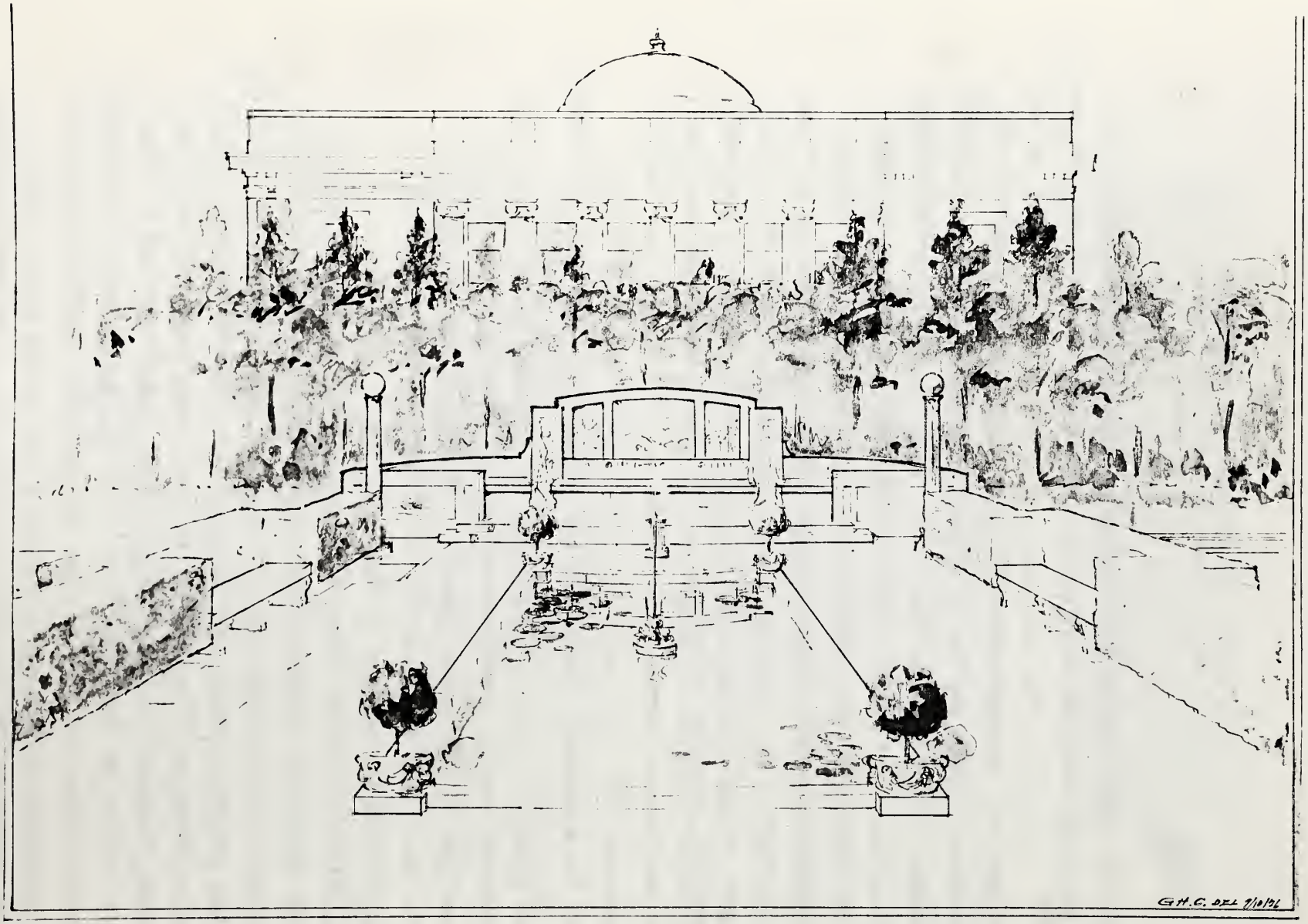


Figure 55: George Carsley's proposal for the 1925 memorial on the capitol grounds. The memorial was never built.

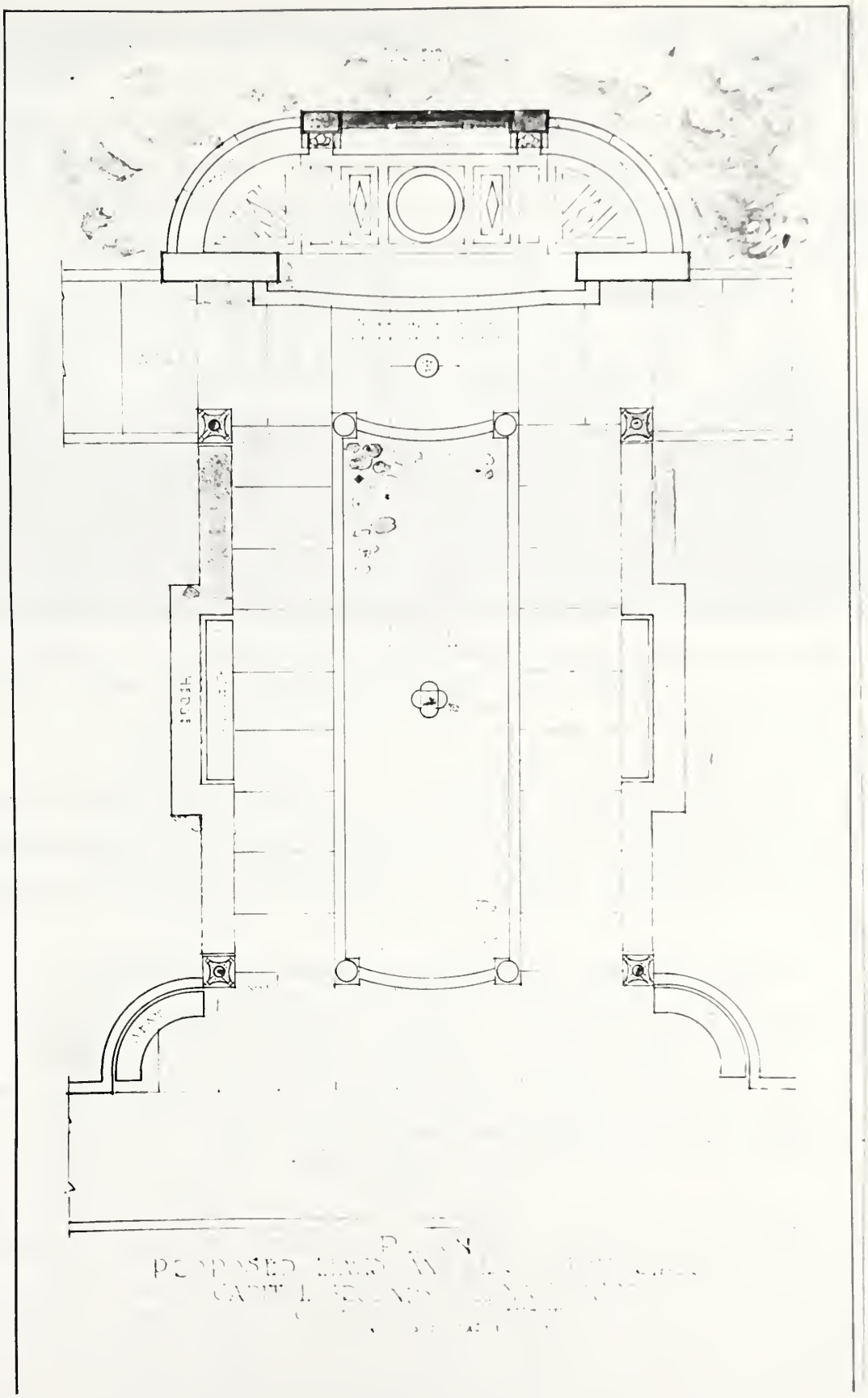


Figure 56: View of George Carsley's proposed exedra for the capitol grounds.

cal areas of the state. When added to the six paintings from 1912, DeCamp's paintings would fill all of the panels around the base of the skylight. The appropriation of $1600 represented $100 more per painting than had been paid fifteen years earlier.[286] The scenes DeCamp chose to depict were: "Indian Country", the Mission Range and the Flathead Indian Reservation near St. Ignatius; "Above Timberline", the Granite Range in Yellowstone National Park; the East Rosebud River; and Holter Dam.[287]

1933-1939

During the Depression years of the 1930's, Montanans again looked at their capitol as a possible source of employment for the many who, like the returning soldiers of 1919, desperately needed work. This time the federal government was a possible immediate source of aid, through the Civil Works Administration (C.W.A.), represented in Montana by the Civil Works Board. However, once money for materials and architects' fees had been appropriated (December, 1933),[288] architects employed, and plans drawn up, the question of the specialized nature of required labor once again came up.

The work elected to be done was an extension, in granite, of the stairway to the main entrance, creating a drive-through at the lower level north entrance; and a refacing in granite of the entire north portico.[289] Not only would the work require skilled stonecutters and stonemasons, but the most accomplished of these, considering the decorative detail of the surface to be refaced. Stone was prepared at a quarry of the Kain Granite Company,[290] owned and operated now by John Kain, son of Thomas Kain, who had been responsible for stone work for the capitol additions in 1909-10 when the family operation was known as T. Kain & Sons. When the more routine work of removing the sandstone steps and constructing a granite stairway was largely completed, the C.W.A. was suddenly discontinued by the federal government.[291] Wood



Figure 57: Montana State Capitol in the 1930's. The dome had been re-clad in new copper. The roadway had not been put in yet.

planks were laid across the drive-through,[292] and early in 1936 further attempts were made to complete the project through the newly created Works Progress Administration (W.P.A.), which allotted the project approximately $55,000. As capitol custodian Walter A. Small informed Governor Elmer Holt:

> I was informed yesterday by Robt. Betzler of the W.P.A. that in all probability we would not be able to have the work done, on account of not having a sufficient number of granite cutters in this county. There are only two in this county and some ten or twelve in the State. Said workmen, he, Betzler, said must come from this county. Of course, if Lewis & Clark county can not supply the men, Montana will lose the costs of construction of the project, unless something can be done about it . . .[293]

The governor attempted to obtain a special ruling, but was unsuccessful.[294]

Other projects begun under the C.W.A. were also interrupted. The following excavation work was left unfinished: sewer trenches, tunnels for pipes and passage to boiler rooms, curbing around parking space in rear, grading for pavement of one way drive in front of the building, excavation for new footings, area ways for new entrances and light to sub-basement, grading of sub-basement for cement floors, removal of old



Figure 58: The dome after the replacement of the copper in 1934. The decorative panels were taken out and vertical panels put in. These panels were replaced again in 1981.

brick smokestack at boiler house, and "rebuilding" of the lawn in the rear of the capitol. Concrete work planned included: footings for front steps and entrance, sides of tunnel walls and underpinning of old stone work, area walls and basement entrances to Board of Health Building, boiler supports foundations, sub-basement floors and tunnel floor, curbing, driveway and parking space. Reinforced concrete was planned for the workshop and garage floors in the boiler room, the floor over the tunnel, the machine room floor of the penthouse, and for the wall at the base of the capitol dome.[295]

Mason work other than the granite steps and refacing was to include: granite copings over new basement areas, hollow clay tile partitions in the sub-basement, new openings for the third floor elevator door, and numerous other projects.[296]

Repairs to the roof and skylights, and the raising of the skylights over the Senate and Supreme Court, were also contemplated. The tops of main cornices of the old building were to be covered with copper.[297]

Similarly detailed projects were planned by architect J. G. Link under the following categories: plastering; painting, decorating and glazing; electric work; marble and tile; elevator; heating and plumbing; paving; and landscaping.[298]

The extent of work accomplished under these specifications is impossible to determine with accuracy. However, work began in January, 1934, and was curtailed in April, 1934.[299] The refacing of the copper dome received first attention, as follow-up to emergency repairs authorized in July, 1933 and performed by the Zimmer Company.[300]

Another project given immediate attention was that of grading the state's property south of Broadway and east of Montana Avenue for use as a parking lot.[301]

Wages for skilled and unskilled workers were paid as specified by the C.W.A., and foremen and superintendents paid up to $200 and $250 a month, respectively. J. G. Link, as supervising architect, was to be "paid at the rate of five per cent of the cost of the work and materials used."[302]

On December 29, 1933 the Board of Examiners passed a resolution accepting "the offered gift of J. R. Hobbins [general manager of the Anaconda Copper Mining Company] to supply sufficient copper or bronze to the State of Montana to re-cover the dome of the State Capitol Building",[303] using C.W.A. labor. Over the objections of Secretary of State Mitchell, the resolution was passed, Governor Cooney and Attorney General Nagle voting "yes".[304]

The plans and specifications were formally adopted on January 2, 1934, and provisions for requisition of materials were made on January 18. Provisions for payment of architect Link were amended to conform to House Bill No. 71, which had become law on January 13, 1934.[305] Link was to be paid, instead of a percentage, "a sum not to exceed" $6000.[306]

On February 27, 1934 the following schedule of the "Estimated cost of materials to complete work already started and to make other repairs on the Capitol Project IV-1" was submitted by J. G. Link and T. C. Spaulding, Director of the Public Works Administration:

No. 1.	To repair ground floor in old section - all material	$ 4,000.00
2.	Tile for repairing second floor	350.00
3.	Plaster	300.00
4.	Glass	290.00
5.	Paint to finish	1,005.00
6.	Tile for basement	600.00
7.	Cement, sand and gravel	4,300.00
8.	Steel	350.00
9.	Electric	700.00
10.	Heating material	920.00
11.	Plumbing	600.00
12.	Sheet Metal	600.00
13.	Stone from quarry	1,400.00
14.	Rentals	3,000.00
15.	New cable for power transmission	600.00
16.	Repairs on roof	500.00
17.	Artificial marble for basement	200.00
		$19,715.00
	Plus contingent	2,000.50
		21,715.50
	Item 1-Estimate 4-Elevator	8,500.00
	Total	$30,215.50[307]

The question of interior decoration was addressed on March 7.

Otto Huber of Great Falls was selected "to design, lay out, and supervise the decoration of the walls of the Capitol corridors, the Senate Chamber and Legislative Halls." The attorney general was directed to draw up a contract providing for payment of up to $250, to be drawn from the Custodian's Capital and Repair account. On March 9 the appropriate resolution was passed requiring designs to be submitted after the first week, and also providing for discontinuation of the work "in case the Civil Works Administration shall cease to employ workmen to continue the work . . ."[308]

During the same meeting of the Board of Examiners, Link informed the board that $211,354.34 had been spent or contracted for to date. This represented approximately 95% of the total to be expended. A few "minor changes" in the schedule submitted on February 27 were agreed to but not recorded.[309]

The board gave approval to a claim of the Sullivan Valve and Engineering Company for $864, "it appearing that there had been ample savings in the heating plant of the Capitol Building on the contract to warrant the approval of this claim . . ."[310]

On April 20 architect Link gained approval for his last claim for the balance due to him as architect. He then explained "the scope of unfinished work caused by the withdrawal of the Civil Works Administration workers by the Federal Government."[311] However, no detailed report of finished and unfinished work exists among the board's records.

Two years later, on May 11, 1936, the W.P.A. placed eight workers on the project of painting the State Capitol Building.[312] In 1939 an appropriation of $5000 indicates that another uncompleted project was attended to, that of rewiring and providing of electrical fixtures for the Board of Health Building.[313] However, the unsightly wooden ramps connecting the new granite stairway to the north doors were to remain in place until 1947.[314]

1941-1949

In May, 1941, State Auditor John J. Holmes wrote an impromptu letter to capitol custodian W. P. McComas, congratulating him for the attention being given the capitol building:

> As I dictate this letter, your employees are giving the windows of the Auditor's Office a thorough cleaning. Not only are the windows being washed with a hose and brush, but the ledges are being washed, giving the building a respectable appearance.
>
> This is the first time in eight years, to the writer's knowledge, that work of this kind has been done in the State Capitol Building . . .[318]

A copy of the laudatory letter was duly sent to Governor Ford.

Four months later the Governor's Committee on Reorganization and Economy issued a report on the "Custodian of the State Capitol", which was prepared by Griffenhagen and Associates. The assessment of the practices in maintenance of the building did not reveal any momentous inadequacies; however, the looseness of operations as observed suggested that State Auditor Holmes had no doubt been justifiably astonished to see any departure from a more usual neglect of the structure. Major repairs, which the custodian's staff was unequipped to effect, had been deferred indefinitely since the false starts under the C.W.A. in 1933-34 and the W.P.A. in 1936. Even the successful execution of minor repairs was handicapped by the inaccessibility to the custodian's office of plans of the building and its utility systems, and by the absence of manufacturer's specifications for the operation of machinery.[316]

In 1945 an appropriation from the general fund was approved for new carpet in the Senate, House, and adjoining hallways, in the amount of $4500.[317] An $8000 appropriation in 1947 was to cover the cost of air conditioning in the Senate Chamber.[318]

Meanwhile, attempting to anticipate post-war labor needs, Montana once again looked to the state capitol for solutions. In 1945, Governor

Sam C. Ford stated, in his message to the Twenty-ninth Legislative Assembly:

> . . . the construction urgently required by various of the State institutions can be of considerable help in meeting the employment needs of returned veterans and war industry workers. But if we are to be ready to begin as soon as materials are available, we must reduce these projects to blueprints--we must have all the details ready. Architectural and engineering work should be done now. This preliminary work, if delayed until after the war, will be a costly loss of time. Accordingly, I recommend that you immediately appropriate $50,000 for use of the State Board of Examiners for architectural and engineering services so that our State building program can begin at the earliest possible moment.[319]

The legislature complied with the governor's request to the extent of appropriating $30,000 for employing an architect for preparing plans and specifications for "An Office Building or Addition to the Present State Capitol Building."[320] The appropriation was to come from the surplus in the General Fund, "Regardless of Any Contrary Provisions of the State Budget Act."[321] The act was immediately brought before the State Supreme Court, which ruled that it was constitutional.[322] Attention then turned to the surplus funds--amounting to approximately five million dollars--and the planning stages of a state building program were under way.[323]

Four and one-half million dollars from the surplus went into the creation of a post-war planning and construction reserve fund and the setting up of a commission to study state needs and to recommend appropriations from the fund. A report was prepared in July, 1946, including recommendation of a $65,000 allocation for the "Front Entrance of Capitol Building", and a $550,000 allocation for an "Addition to the Capitol Building and Furnishings." Before presentation to the Thirtieth Legislative Assembly in 1947, a supplemental report was appended explaining that in November of 1946 an amendment to the previous report was approved, which struck out the "Addition to the Capitol Building" and substituted "Separate Office building." An additional $450,000 in capitol building bonds was then requested of the legislature in order that plans for a million dollar

office building might be drawn up by "Mr. Paul Jones, Supervising Architect."[324] Options for adjacent real estate were then secured for a site for what was to become the Mitchell Building,[325] and architect Walsh's plans for a south wing to the statehouse were retired.[326]

Once again the legislature obliged, this time by authorizing a bond issue of $450,000 for a separate office building.[327] Another $30,000 had also been appropriated--out of the post-war planning and reserve fund--to continue preparation of plans and specifications for a separate office building, or--so reads the act--"Addition to the Present State Capitol Building." However, when the bond issue was approved a month later, this reference was rendered meaningless.[328]

In 1949 the Thirty-first Legislative Assembly appropriated $25,650 for "refinishing and repairing" the capitol after the removal of departments to the new office building.[329] An additional $8500 was appropriated for "new steam lines and insulation; providing ventilation and making excavations under board of health building."[330]

The State Capitol had spearheaded a five million dollar state building program, yet had escaped major alterations. Refacing the north portico did not become a part of the plan for refurbishing the front entrance. Acquisition of contiguous land to the capitol grounds broadened application of the Enabling Act so that, by 1950, capitol building bonds accounted for funding, in part, of two major state building projects, the Mitchell Building and the Montana Veterans and Pioneers Memorial Building.

MODERNIZATION - AFTER 1950

The stretching of Montana's five million dollar surplus to accommodate foreseeable expansion in state government was facilitated by the Enabling Act's provisions for "erecting public buildings at the capital of [the state] for legislative, executive and judicial purposes."[331] Having successfully drawn on the Capitol Land Grant Fund for the purpose of erecting major buildings which were not even located on the original

capitol site; but merely on contiguous land, lawmakers in the fifties sought to test an even broader application of the Enabling Act. A series of laws passed by the Thirty-third and Thirty-fourth Legislative Assemblies in 1953 and 1955 authorized issue of Capitol Land Grant Bonds for everything from capitol "repairs", "renovation", and "reconstruction", to the purchase of roll call voting machines and land in Lewis and Clark County for future building needs. A $750,000 bond issue authorized by the Thirty-fourth Legislative Assembly for "Reconstructing and Renovating the State Capitol Building Including Roll Call Voting Machines in the House of Representatives Chambers"[332] was brought before the Montana Supreme Court in Bryant v. Board of Examiners in December, 1956.[333] The validity of the act was not upheld, to the "amazement" of Governor J. Hugo Aronson,[334] among others. Aronson's resulting request that other funds be appropriated for the "needed improvements"[335] did not prove to be necessary. At the urging of state officials, Congressman Lee Metcalf introduced HR 348, which sought amendment of the Enabling Act. A highly significant change in wording was subsequently approved by President Eisenhower on February 26, 1957, accepted by the Thirty-fifth Legislative Assembly on the same day, and given a retroactive effective date of February 22, 1889, the date the Enabling Act became law. Section 12 was thereby amended to read:

> That upon the admission of each of said states [North Dakota, South Dakota, Montana and Washington] into the Union, in accordance with the provisions of this act, fifty sections of unappropriated public lands within such states, to be selected and located in legal subdivisions as provided in section 10 of this act, shall be, and are hereby, granted to said states for public buildings at the capital of said states for legislative, executive and judicial purposes, including construction, reconstruction, repair, renovation, furnishings, equipment, and any other permanent improvement of such buildings and the acquisition of necessary land for such buildings, and the payment of principal and interest on bonds issued for any of the above purposes.[336]

Two weeks later the Assembly approved a one million dollar bond issue for repairs to the State Capitol,[337] and in 1963, the Thirty-eighth Legislative Assembly would authorize an additional million and a half dollars against the Capitol Land Grant.[338]

During a period of a virtually unlimited flow of funds from 1954 through 1968, the Board of Examiners oversaw repairs and alterations ranging from minor painting, plastering, and rewiring, to a multi-million dollar renovation which left the original portion of the capitol an empty, gutted shell while it awaited its interior structural rebuilding. Work done in the fifties was considered "modernization", and included fitting the building with up-to-date heating, plumbing, wiring, ventilation, and air conditioning, as well as a covered south entryway, exterior "waterproofing", rerouting of a driveway, removal and replacement of sidewalks, planting and landscaping, reroofing, and considerable painting and remodeling throughout the building.[339]

The 1953 Capitol Bond Issue of $300,000 was applied principally toward roof repairs to the original portion of the capitol. The work was executed during summer and fall months of 1953, under the supervision of Martin Kelly, engineer for the Board of Examiners.[340]

In 1954, the first floor and basement of the east wing were remodeled and modernized, including "refinishing of rooms, installation of air conditioning equipment, and new wiring and lighting figures."[341] An immediate concern for safety arose when concrete floor slabs, which were being replaced in the ground floor corridors, were found to be disintegrating. The cause for the deterioration was traced to use, in the original construction, of aggregate composed of cinder, which contained foreign matter such as coal and ash, with "active components of lye, and other deleterious substances."[342]

As a result of the discovery of dangerous conditions, the firm of Morrison-Maierle, Incorporated, was engaged in 1955 to conduct engineering studies and to propose a plan of structural reinforcement and, with the assistance of J. M. Montgomery and Company, Incorporated, earthquake resistance. The following description of structural problems targeted for correction is based on the findings of Morrison-Maierle:

> The failing of structural floor slabs consisted of three to five inch thick cinder concrete slabs reinforced with light wire mesh. The cinder concrete slabs were supported by a steel structural system consisting of light

> channels rolled with a slight curve to theoretically act as arched ribs. The channels were spaced approximately four to five feet apart and supported at each end by steel "I" beams spaced approximately twenty feet apart. The ends of the rolled channels were not connected to the supporting beams in a manner designed to prevent horizontal movement or spreading, but merely rested on the lower flanges of the beams. Consequently, the channels could not act as arched ribs.
>
> . . . it was estimated that the cost for structural renovation (including earthquake reinforcement) and modernization of the original building (center section) would cost $2,485,040.00.[343]

Funding for such major renovation was not immediately forthcoming. However, with the amendment of the Enabling Act in 1957 and the authorization at that time of a one million dollar bond issue for capitol repairs, debts for ongoing projects could be paid and new work contracted for. In September, 1958, Morrison-Maierle submitted plans for structural renovation to the Board of Examiners,[344] and these were subsequently presented to the legislature in February of 1959.[345] Plans and specifications for Phase I of the project were requested of the firm in 1962,[346] and updated in 1963 to reflect a 24.7% rise in the construction cost index.[347]

The House Ways and Means Committee of the Thirty-eighth Legislative Assembly explored funding alternatives, including a measure calling for "a referendum on a $5 million bond issue to be redeemed by statewide property levy of 1½ mills." Alternatives discussed included redemption of the bonds through an income tax increase; or postponement of modernization work and concentration instead on meeting safety standards.[348]

The 1955 Morrison-Maierle report had estimated costs for structural renovation at $2,485,040 for the original building, or center section of the capitol. In addition to that figure, their recommendations for the east and west wings were estimated to cost $593,150 and $654,760, respectively. The total projected cost equalled $3,732,950.[349] By 1963, however, an approximate price tag of five million dollars for the total project understandably caused some controversy. Although replacement of the capitol was never openly considered in the legislature, the

alternative was addressed, and ultimately dismissed, in the Morrison-Maierle report.[350] In the press, however, the renovation project was occasionally criticized as potentially exceeding the cost of a "New, Modern Building." The most vocal critic, Luke Wright of the Tribune Capitol Bureau, compared the project to "one of the most costly remodelling jobs in the country"--the renovation of the White House. He expected "traditionalists" would be "shock[ed] to learn that the 'marble' columns which outline the rotunda . . . are not marble but scagliola . . . an imitation of marble created not of stone but of plaster of paris, glue, gauze and oil colors." In a tone reminiscent of the Great Falls Tribune in 1901, Wright warned that,

> By the time renovation is complete . . . the cost may well exceed $4 million, compared to about $1.2 million necessary to construct and furnish what taxpayers in 1912, when the East and West wings to the central section were finished, thought was high price for a building which should serve their state government to eternity.[351]

Although the House Ways and Means Committee favored House Bill 333 as a means of offsetting further inflation by tackling the entire project at once,[352] the controversy was ultimately settled more conservatively, and without risking defeat in a referendum. Work would be confined to the center (original) portion of the capitol where the cinder aggregate concrete posed the most serious problem. The construction schedule would be planned in two phases in order to minimize the inconvenience of relocating state offices, and to spread the financial burden over two legislative sessions.

A legislative committee and the State Controller issued directives to Morrison-Maierle and Associates to preserve, during Phase I, the main (second) floor corridor, the rotunda, the grand stairway, and the Supreme Court spaces. Offices were to be remodeled and modernized. Items of historical or architectural interest were to be given over to the care and ownership of the Montana Historical Society.[353]

Phase I bids were opened November 20, 1963, and contracts awarded as follows:

General Construction - Sletten Construction Company - $663,638.00
Mechanical Work - The Reber Company - 148,194.00
Electrical Work - Palmquist Electrical - 89,018.00
TOTAL Phase I $900,850.00 [354]

Occupants of east wing offices relocated to make way for the dramatic demolition of the inner structure of that segment of the building. The press reported progress in construction of a "web of steel" consisting of steel columns spaced 24 to 30 inches apart and placed in channels in the outer walls of the structure. Sprayed concrete shot under pressure served to bond the steel to the walls, which had been carved out by air-powered drills to accommodate the reinforcement. Additional steel bracing extended to footings under the outside walls.[355] The project also entailed replacement of elevators, installation of electronic equipment in the Secretary of State's Offices, and construction of a new capitol post office on the first (ground) floor. Otto Huber, whose plans for decorating the interior walls of the capitol had been accepted under the C.W.A. in 1934 and executed under the W.P.A. in 1936, was engaged to repaint decorations in the rotunda.[356]

With the completion of Phase I in December of 1964, the legislature could conveniently meet before work was to begin on Phase II, the west wing and upper part of the rotunda area. Bids for Phase II work were opened on November 23, 1965, and contracts awarded as follows:

General Construction - Waddell Construction Company - $881,100.00
Mechanical Work - The Reber Company - 247,961.00
Electrical Work - Allen Electric - 82,971.00
TOTAL Phase II $1,212,032.00 [357]

Directives from the State Controller were issued June 30, 1965, including the following:

1. Provide a new building within an existing shell.
2. Match all work of Phase I, unless otherwise indicated.
3. Preserve art work and items of historical interest.[358]

Space requirements included provision of an engrossing room on the fourth floor, and this caused removal of the stained glass barrel vault over the

grand stairway. The directive concerning items of historical interest was planned to facilitate, by means of crating and labeling, their eventual sale at auction. Among these items were the stained glass panels from the barrel vault, and from the Senate skylight; marble wainscot and counter tops; and mantels, brass fittings, facing tile and tile hearths from fireplaces in the original Supreme Court Offices, later used by the Railroad and Public Service Commission.[359] On December 16, 1965, a sealed bid sale was held, and a profit of $1600 announced. A $300 bid for a mahogany fireplace was the high bid of the sale.[360]

The Senate Chamber, unlike the Supreme Court Chamber--its counterpart in the east wing--was not protected by a directive to preserve it. Instead, work in the Senate area entailed demolition of historic features in accordance with directives from the legislative committee, as approved by State Architect Robert Gillis.[361] Supervision of interior decoration of the Senate area was provided by Mrs. Charles Bovey, whose efforts evoked a resolution of appreciation from the Senate at the conclusion of the project.[362]

Unusual aspects of Phase II construction included the relocation of a south wall between the original portion of the building and the 1912 west wing. The granite wall was dismantled and reassembled twenty-one feet farther south.[363] Other challenges occurred with the need to provide temporary support for the Senate roof, the strengthening of the inner structure of the dome, and the task of removing two huge end columns which formerly framed an ornate west entrance. Of the fifty men in the Waddell Construction Company crew, many had obtained experience in the practices and problems of capitol renovation as employees of Sletten Construction Company during Phase I of the project. Although the crew worked in double shifts during several months of 1966, work extended beyond the November 26 deadline.[364]

Soon after Phase II was completed, the capitol restaurant moved to new quarters in the basement; fifty Senate desks which had been made to order in 1901 were sold at auction; and new chairs, desks, sound system, and electronic voting machine were in use in a Senate whose own make-up had been affected by recently enacted reapportionment measures.[365]

Members of the House of Representatives observed with alarm the loss of historic integrity which resulted from the renovation of the Senate Chamber. They passed a resolution aimed toward preventing a similar occurance in the event of renovation of the House Chamber. The text of House Resolution No. 11 is a testimony to the role of the historic setting in the life and work of Montana's lawmakers in the House of Representatives in 1967:

> WHEREAS, the present House chamber has quiet dignity and simple beauty; and
> WHEREAS, the present decor, furnishing, and fixtures of the House chamber are conducive to solemn debate and deep reflection; and
> WHEREAS, the casual visitor and veteran legislator alike sense from their surroundings the difficult duties and heavy responsibilities incumbent upon each member of the House; and
> WHEREAS, the present House chamber has an historic atmosphere which should not be lost needlessly; and
> WHEREAS, all too often renovation brings about changes which detract from the purpose of the place renovated; and
> WHEREAS, the members of this assembly are fearful that unless careful plans are made, renovation of the House chamber may destroy its distinctive nature.
> NOW, THEREFORE, BE IT RESOLVED BY THE HOUSE OF REPRESENTATIVES OF THE STATE OF MONTANA:
> That, in the event of renovation of the House chamber, it is the declared express intent of this assembly that the decor and fixtures shall be retained . . .[366]

The 1967 legislature appropriated $375,000 for building an addition to the west wing of the capitol where the House of Representatives had been located since the completion of the wings in 1912. A legislative facilities committee dropped the project, however, and developed a plan more consistent with the spirit of House Resolution No. 11. In an effort to preserve the C. M. Russell mural, "Lewis and Clark Meeting the Flatheads at Ross's Hole", plans were made for "removing and reinstalling the granite outer wall after providing for an air space, insulation and ventilation." Because the canvas was mounted on an outside wall, considerable deterioration was occurring from temperature extremes and the forming of condensation on the painted surface. In addition to this protective measure,

the committee devised ways of utilizing available space, including use of a portion of the House Lobby for reception space for the speaker and majority leader. Existing committee rooms were to be improved by means of ventilation, lighting, painting, and carpeting.[367]

Contracts for a new boiler plant were awarded in July, 1968, to Johnson & Sharbono, at $74,806; to C. W. Schmid Plumbing and Heating Company, at $82,582; and to Kehne & Crabtree for electrical work, at $35,000.[368] In August it was announced that one hundred tons of granite must be removed from the old boiler house in order to make room for the new heating plant. The granite consisted of huge blocks quarried at the Kain Quarry in Clancy in the thirties when the north portico of the capitol was targeted for refacing in granite. Also in storage was granite which had recently been removed from the exterior of the south wall behind the Russell mural in the House of Representatives.[369] An auction was widely publicized, yet only a few odd pieces were purchased. Word was given out that, should no subsequent bids effect the removal of the granite, it would be used as fill behind the Mitchell Building. When the contractor began removing the copper roof from the old boiler house, it was estimated to be worth about $1000 as scrap.[370]

Other work contracted in 1968 included painting of exterior woodwork by McKelvey Paint & Decorating at $3992;[371] and construction of sidewalks, curbs and gutters by Waddell Construction Company for $5461.[372]

Exterior work became necessary once again in 1972 when it became clear that the sandstone which faced the original portion of the structure was undergoing accelerated decomposition as a result of a 1955 attempt to waterproof the problem material. Bids were accepted on June 13 for "wet sandblasting and for sealing the seams between the sandstone blocks." The cost was expected to amount to $75,000 to $85,000, and was authorized through the Long Range Building Program. The possibility of facing the building in granite was once more explored; estimates exceeded $4 million.[373] In June, 1973, United Water Proofing and Restoration Company of Bridger, Montana was awarded the contract for $39,436.[374]

From 1972 to 1980, some changes in the character of the Montana statehouse occurred as a result of shifting of memorial sculpture in the rotunda area. In 1972 John H. Toole of Missoula, chairman of the Dixon Memorial Fund, raised $3000 by private subscription for the purpose of placing a bronze bust of Joseph M. Dixon in the southwest corner of the capitol rotunda. When the sculpture, by John B. Weaver, was completed, the image of the former Montana governor (1920-1924) replaced that of Wilbur Fisk Sanders, whose monumental bronze likeness was relocated by the south window off the rotunda proper.[375]

The 1975 death of Burton K. Wheeler, who had so recently spoken at the Dixon unveiling, was followed by the placing of his portrait bust, also in bronze, in a corresponding niche in the southwest corner of the rotunda. Frank Adams of the Great Falls Tribune gleefully announced in his news column in 1977 that, "Copper King W. A. Clark's place of prominence in the Capitol has been usurped by Burton K. Wheeler." Clark's plaque had been a source of annoyance to those who were familiar with his abandonment of his U.S. Senate seat in the face of expulsion on grounds of bribery. Frank Adams was himself secretary of the Fred Whiteside Memorial Foundation, an organization dedicated to seeing that a plaque in honor of Fred Whiteside would be displayed in the rotunda area. Whiteside had been responsible for Clark's exposure, as well as that of the first, unsuccessful Capitol Commission.[376]

Although the second Capitol Commission served honorably, the plaque dedicated to them and to architects Bell & Kent was very nearly removed--along with an unsightly water fountain--when the Capitol Building and Planning Committee approved the location of a Jeannette Rankin statue as specified in a 1974 house resolution. When the committee realized that the statue was to be a "life-sized likeness", it decided to give Wilbur Fisk Sanders' location to Jeannette Rankin. Subsequently, Sanders' bronze statue was moved outside of the building, to a location facing the south, ground floor entrance. The contrast between the inscriptions on the two statues underscores the conflict which characterized the lives and the memorials

of these famous Montanans. Sanders, the vigilante prosecuting attorney: "MEN DO YOUR DUTY"; Rankin, the pacifist: "I CANNOT VOTE FOR WAR." The marble bust of Thomas Walsh remains in place in the northwest niche. The water fountain is gone, but the Capitol Commission and architects' plaque survived. Fred Whiteside's plaque tells, in raised bronze letters, part of the story of Montana's statehouse.[377]

Other episodes in the capitol's story are sometimes eloquently, other times mutely illustrated by the fabric of the building itself--whether through the brush of the artist or the skill of the laborer. Through the material form of the capitol, the events surrounding the home of state government can be seen as closely interwoven with Montana's development as a state. The statehouse, in its material and historical dimensions, constitutes a unique component of Montana history.

CHRONOLOGY

1864 Organic Act establishes Montana Territory; Governor Sidney Edgerton convenes legislature in Bannack.

1865 Virginia City becomes territorial capital.

1875 Territorial capital moved from Virginia City to Helena.

1889 Omnibus Bill or Enabling Act provides for statehood for Montana and requires 182,000 acres of public land to be set aside for purposes of erecting public buildings related to executive, judicial, or legislative functions.

Montana's Constitutional Convention meets, drawing up a state constitution and deferring action as to location of the seat of government.

1892 Inconclusive contest among Montana's cities for location of state capital. Choice narrowed to Anaconda and Helena.

1894 Helena wins election for state capital.

1895 Fourth Legislative Assembly provides for Capitol Site Commission and for a million dollar capitol building.

Winne site chosen.

1896 Nationwide architectural competition held; George R. Mann selected.

Excavation begins.

1897 Fifth Legislative Assembly investigates State Capitol Commission; wrongdoing brought to light but evidence considered insufficient; Fred Whiteside, instigator of investigation, loses seat in House of Representatives.

Helena architect John C. Paulsen dies one day before he is scheduled to testify to Lewis and Clark Grand Jury.

Lewis and Clark County Grand Jury exposes details of illegal acts committed by Capitol Commission and architect George R. Mann; evidence again considered insufficient.

Fifth Legislative Assembly repeals million dollar capitol legislation and provides instead for issuance of $350,000 in bonds for a more modest statehouse.

1898 Bell & Kent chosen as architects for Montana State Capitol under provisions of 1897 legislation. Bell & Kent move households and offices to Helena before signing of contract, in order to meet legislative mandate that only Montana architects be selected.

Thomas Cruse of Helena purchases entire $350,000 bond issue.

Joseph Soss of Butte awarded contract for construction of capitol; he, in turn, assigns contract to H. L. Frank, also of Butte. Frank and Soss incorporate Montana Building Company, with Soss as manager.

1899 Columbus sandstone is chosen, from Ben Hager's quarry. The Montana Sandstone Company is incorporated, with Joseph Soss as chief stockholder.

J. A. Murphy is chosen as superintendent of construction.

Cornerstone laying ceremony is held in conjunction with Fourth of July festivities.

1900 Exterior stone construction advancing

1901 William Hamilton replaces Joseph Soss as manager of Montana Building Company.

Extra work is ordered; gallery level rooms are finished; shape of dome is changed.

O. C. Simmonds of Chicago is engaged to design landscaping of capitol grounds.

1901 cont. F. Pedretti's Sons are chosen as interior designers.

Robert Mitchell Furniture Company is chosen as supplier of furniture; choice is protested by labor unions throughout Montana; Montana Supreme Court upholds rescinding of contract.

Joint bid for furniture from Wollaeger Manufacturing Company of Milwaukee and Retting & Sweet of Grand Rapids is selected in place of that of Robert Mitchell Furniture Company.

State Furnishing Board awards contract for carpets, shades, etc., to Hennessy Mercantile Company of Butte.

Art Metal Construction Company of Jamestown, New York is awarded contract for metallic furniture and vault fixtures.

Themes for Pedretti's murals are decided upon; work begins in Pedretti's Cincinnati studio.

1902 Capitol is turned over to State of Montana (January).

Charles A. Pedretti arrives to supervise installation of murals and decoration of walls.

Trees are planted, granite curbs and sidewalks are installed.

Interior furnishings are installed.

Stained glass in dome and at top of grand stairway installed by F. Pedretti's Sons.

Bronze plaque honoring Capitol Commission and architects installed.

Dedication ceremonies are held in conjunction with Fourth of July celebration.

1903 Amédée Joullin's painting "Driving of the Golden Spike" is accepted by the State of Montana as a gift from the Northern Pacific Railroad; the painting is installed inside the arch at the end of the barrel vault.

Additional work on landscaping is accomplished.

1904 Bronze plaque honoring Spanish American War veterans installed (designed by J. H. Kent.)

1905 Meagher monument is installed and dedicated.

1909 Eleventh Legislative Assembly authorizes second issue of capitol bonds for additions to capitol building, and designates the Board of Examiners as a Capitol Commission.

F. M. Andrews of New York and Link & Haire of Montana are chosen associate architects for capitol wing additions.

Gagnon & Company of Billings are selected general contractors.

William V. Murray is chosen superintendent of construction.

A special session of the legislature provides for selection of Montana granite for facing of wings.

1910 Granite from T. Kain & Sons' quarry at Clancy is chosen over other Kain quarries and other bidders.

Exterior construction is advanced.

Frank Jacoby is selected as contractor for construction of restaurant building.

Strike by stone cutters, stone setters, and other granite workers causes delay.

Interior work is authorized for winter, subject to inspection in the spring.

1911 Laborers strike against Gagnon & Company.

A. M. Holter Company of Helena is selected to supply hardware.

Charles M. Russell, Edgar S. Paxson, and Ralph E. DeCamp are chosen to paint murals in House of Representatives, Lobby of House of Representatives, and Law Library, respectively.

Hennessy Mercantile Company is chosen to execute the interior design and to supply carpet and furniture.

Metal furniture is ordered from Art Glass Construction Company of Jamestown, New York.

Electric fixtures are supplied by the Morreau Company of Cleveland, Ohio.

A. H. Andrews Company of Chicago, Illinois is given the contract for counters, screens, and railings.

Extensive repairs and remodeling of original capitol structure are executed by Gagnon & Company (i.e., moving of House of Representatives, Senate, Governor's Office, and Supreme Court.)

1912 Murals, interior decoration, and furnishings are completed and installed.

Law Library moves to east wing addition; Supreme Court moves to former Senate Chamber in east portion of original structure; Senate moves to former House of Representatives in west portion of original building; House of Representatives moves to large new chamber in west wing addition.

Open House is held during state fair week.

1913 Wilbur Fisk Sanders bronze statue is completed, installed in rotunda, and dedicated.

1919 Capitol building bonds are issued for purposes of building "annex" on capitol grounds for use by the State Board of Health.

Governor Stewart vetoes legislation providing for refacing the original Bell & Kent structure with granite.

1925 Capitol building bonds are issued in the amount of $25,000, for construction of a vault for the State Treasurer's Office; R. C. Hugenin of Missoula is awarded the contract for design and construction in conjunction with vault fixtures supplied by the Mosler Safe Company and the O. B. McClintock Burglar Alarm Company.

George Carsley designs a Lewis and Clark monument for capitol grounds, however, the Lewis and Clark commission chooses a design for Great Falls instead.

1926 Bronze plaque honoring General John Logan's Memorial Address installed (tribute to Civil War veterans.)

1927 Additional paintings by Ralph DeCamp are commissioned for the Law Library.

1933-1934 Under the Civil Works Administration work is begun on granite stairs at north entrance to capitol; a drive through is thereby created at ground level; work is abandoned when C.W.A. is discontinued by the federal government; other extensive repairs and renovations are also interrupted.

Refacing of copper dome completed under C.W.A.

1936 Capitol interior is painted, using W.P.A. labor, and probably using a design developed by Otto Huber of Great Falls under an earlier C.W.A. program.

1945 A $4500 appropriation from the general fund is spent for carpet in the Senate, House, and adjoining hallways.

1947 The planning phase of a state building program is initiated as part of a post-war planning commission program.

$8000 is appropriated for air conditioning in the Senate.

$65,000 of the post-war planning and construction reserve fund is allocated for the completion of the front entrance and granite stairway begun in 1934.

$450,000 in capitol building bonds are issued to be combined with $550,000 allocated from the post-war planning and construction reserve fund for the purpose of erecting a separate office building as an alternative to a previously planned north wing addition to the capitol building.

1949 The Thirty-first Legislative Assembly appropriated $25,650 for work related to removal of departments to the Mitchell Building.

1950 Repairs to dome.

1954 Replacement of floor slabs in the corridors on ground floor.

Acoustical ceiling is added to House Lobby; east and west wings are re-wired.

1955 Morrison-Maierle, Inc. are retained to conduct investigations and engineering studies prior to structural reinforcement.

Waterproofing of exterior.

1956 Montana Supreme Court rules against the Board of Examiners in Bryant vs. Board of Examiners, thereby striking down legislation which would have expanded application of funds from capitol lands to use in reconstruction, renovation, and permanent improvement of the existing capitol.

1957 Enabling Act is amended to allow use of funds from capitol bonds for "repair, renovation, furnishings, equipment, and any other permanent improvement", in addition to use of those funds for new construction.

1962 Morrison-Maierle and Associates begin work on plans and specifications for Phase I, Seismic Work and Modernization. (The east portion of original building and rotunda up to and including second floor.)

1963 State Architectural/Engineering Office established.

One million dollars in capitol building bonds are authorized for additional renovation to capitol.

Bids for Phase I are opened; contracts are awarded as follows:

General Construction:	
Sletten Construction Company	$663,638.00
Mechanical work:	
The Reber Company	148,194.00
Electrical Work:	
Palmquist Electrical	89,018.00
	$900,850.00

1964 Completion of Phase I, Seismic Work and Modernization.

1965 Planning for Phase II, Seismic Work and Modernization (west portion of original building and balance of rotunda); directives include provision of a new building within an existing shell, and provision of an engrossing room over the grand stairway, causing removal of barrel vault.

Contracts for Phase II are awarded as follows:

General Construction:	
Waddell Construction Company	$881,100.00
Mechanical work:	
The Reber Company	247,961.00
Electrical work:	
Allen Electric	82,971.00
	$1,212,032.00

1966 New desks and chairs ordered for Senate.

1968 West wing is remodeled.

1972 Governor Dixon bust is dedicated in rotunda.

1973 Sandblasting of exterior stone work to remove waterproofing.

1975 Restoration of all stained glass.

1977 Senator Burton K. Wheeler bust is dedicated in rotunda.

1980 Jeannette Rankin statue is dedicated, placed in south hall of rotunda; Wilbur Fisk Sanders statue is moved to lawn near south entrance.

1981 Historic Structure Report, James R. McDonald, Architect.

Legislative authorization for funding of capitol restoration and remodeling ($6.7 million).

Crossman, Whitney and Griffin appointed as architects for the capitol restoration and remodeling.

ARCHITECTURAL ANALYSIS

ARCHITECTURAL OVERVIEW

SITE

The site for the Montana State Capitol Building is on the south side of Helena, Montana, approximately forty-three hundred feet above sea level. The site is high relative to the city of Helena, and has commanding views of the Prickly Pear Valley, the Missouri River, and the Little Belt Mountains. The capitol building does not dominate views from most of the city of Helena due to the Last Chance Gulch terrain feature, but can be seen for great distances from the valley and from the eastern side of Helena.

The capitol building faces to the north and the site slopes down to the north causing it to command the immediate area. Although the site is evenly graded on the west side, the east side slopes steeply and allows two of the three other buildings that occupy the same site, the heating plant and the capitol annex, to exist in close proximity to the capitol building and not detract significantly from it. The third building is situated on the southeast corner of the site and because it is not in close proximity does not detract from the capitol.

The immediate site comprises four city blocks with an area of approximately thirteen acres. The capitol building is situated more

than half-way back on the site. The front portion of the site is dominated by the Acting Territorial Governor Thomas Meagher equestrian statue. This statue is on the north-south axis accessed by a stair and walk from the front of the capitol and from the street by a semi-circular walk with a flowering plant array (graphically spelling MONTANA and replicating the State Seal.) The sculpture rests on a rectangular granite base which is surrounded by a rectangular walk with benches and shrubs. This walk connects to a broad north-south walk with steps leading up to the level of the granite entry stair. A bow-shaped drive extends symmetrically from the entry stair to the north-south street on each side of the site. A drive-through exists under the stair and functions as a service entry and porte-cochere. The drive is used as a parking area for guests and staff with selected parking for members of the executive branch. The parking plan intrudes on the building and site with all the cars lined up in front and back of the building. The cars conflict with views of the building and formal pedestrian access to the building. The south side of the site includes an oval with the long axis oriented north-south. The oval has a park setting with benches and the bronze Wilbur Fisk Sanders statue. The oval is surrounded by a drive with parking. The major service entry leads from the oval.

The semi-circular walk, the Meagher monument, the stairs and walk, and the Sanders monument all reinforce the north-south axis.

The design and implementation of a unified landscape plan has not been accomplished as architect J. H. Kent had suggested in his drawing of the capitol (see Figure 32). The resulting overlay does not effectively coordinate with directness, formality, and symmetry of the capitol building. Several landscape plans have been partly or wholly executed, and some isolated instances of specimen tree planting have occurred. Although several well-planned and executed landscaped areas exist on the grounds, a profusion of variety and of design approaches devaluates the possible impact of an artistic statement by the combined building and its landscape.

The trees and shrubs planted around the site are both evergreen and deciduous. They are a variety of specimens from all areas of Montana

plus other areas of the United States and world. Most of the trees have been planted along sidewalks, drives, and streets on the perimeter of the site. There are fairly open areas bounded by trees on all sides of the capitol with a few trees planted here and there. The west side and southwest corner of the site have a higher density of trees spread throughout the area. On the southeast corner of the building is a developed landscape area that is relatively new and defines patterns of walks and access to the other buildings on the site.

A mixed context exists at the borders of the site. Four streets, Sixth Avenue, Roberts Street, Lockey Avenue, and Montana Avenue, are the immediate edge. Sixth Avenue, the east-west street on the north side of the site has two residential-scale office buildings, the two-story Diane Building and the Scott Hart Building. The Scott Hart Building, located at the corner of Sixth and Roberts, was constructed in 1936. Roberts Street, the north-south street on the east side of the site, is the site of the Veterans and Pioneers Memorial Building and the Sam Mitchell Building. The Veterans and Pioneers Memorial Building, which houses the Montana Historical Society, was constructed in 1952. The Sam Mitchell Building is an office building constructed in 1950. Diagonally from the corner of Lockey Avenue and Roberts Street, and visually a part of the site context, is the modern Cogswell Office Building. Lockey Avenue, the east-west street on the south side of the site, is comprised of parking lots and the Board of Health Office Building and the Employment Securities Office Building. Although many of these buildings are three stories they do not detract from the capitol building because of the slope up to the structure. The capitol master plan addresses the height of new buildings around the area and limits them to three stories. Montana Avenue, the north-south street on the west side of the site, is a private residential avenue and a major collector street. Washington Drive, a north-south street, ends at Sixth Avenue and approximates the north-south axis through the site.

The impact of the capitol building, and its site features, on a visitor or user is lessened by the way in which the automobile approaches the site. Instead of being brought on line with the north-south axis,

the visitor is led beside and behind the building from Montana Avenue and up the bow-shaped drive from Roberts to Park between important site features and the front of the building. Washington Drive, which is on the north-south axis of the building is a narrow, heavily tree-lined residential street that ends abruptly at Sixth Avenue. The sequence of hierarchical events, culminating in experiencing the rotunda, is not normally followed by the visitor because of the lack of manipulation of the city plan.



Figure 59: Looking southeast at the capitol building showing the existing roadway, parking, and landscape.

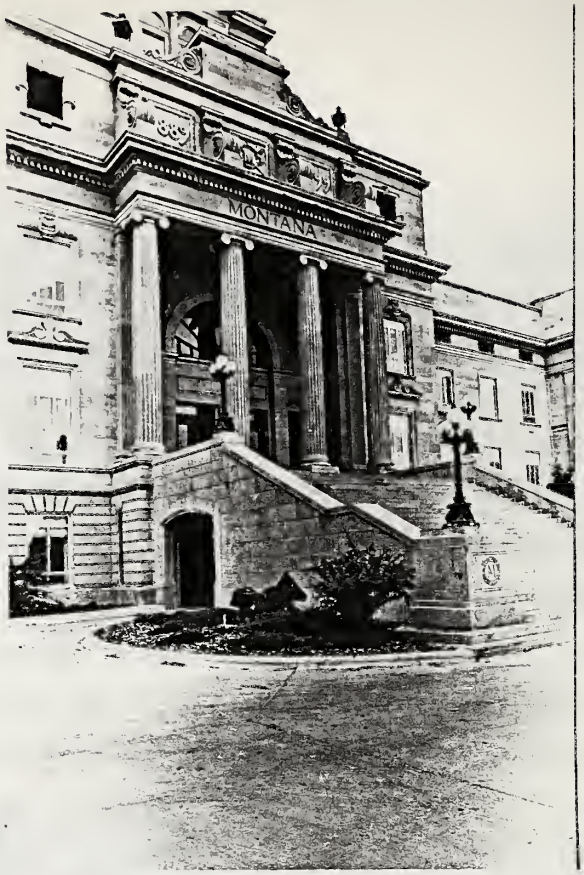


Figure 60: Looking southwest at the entrance steps to the capitol building from the roadway.



Figure 61: Looking southwest at the walks and landscaping in front of the northwest entrance to the capitol building.

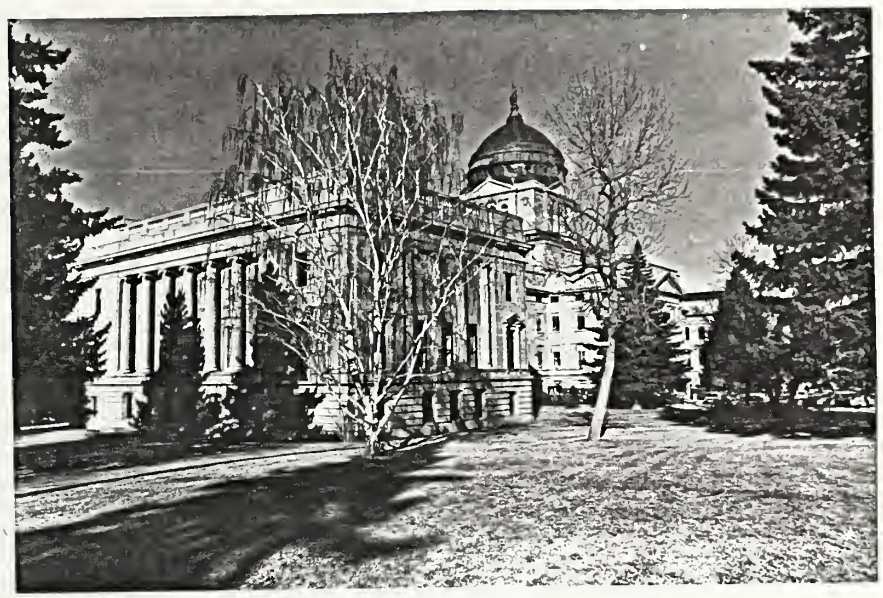


Figure 62: Looking northeast at the capitol building and the trees and shrubs in the southwest area of the site.



Figure 63: Looking northwest toward the rear entrance of the capitol building at the roadway, parking, walks, and landscape.

EXTERIOR DESCRIPTIONS

GENERAL

The Montana State Capitol is a symmetrical massing of nine blocks, one block deep and three and one-half stories high. The central five blocks, built in 1899 to 1902, and constructed chiefly of sandstone, are planar with a highly articulated portico. The end blocks, built in 1909 to 1912, and constructed chiefly of granite, are deeply revealed by collonades which form pavilions for inset windows. A one-story square platform with a balustraded parapet rises from the central block. The platform is topped by a sandstone tower which approximates a cube and is pedimented on all four sides. The tower is surmounted by a copper dome which is capped by a bronze "statue of liberty." The building is characterized by its lack of ornamentation, particularly in the original 1899-1902 portion, and is stern in character.



Figure 64: North facade of the Montana State Capitol Building.

The capitol building has a base of smooth granite ashlar masonry, a rusticated smooth ashlar masonry base story, a smooth ashlar masonry piano nobile of two stories, a water table course, a minor third story on the 1899-1902 blocks only, a cornice and a parapet. Above the parapets of the 1899-1902 structure, the hipped copper roofs are visible and were originally ornamented by copper finials. Roofs atop the 1909-1912 wings are not normally visible as an element. The top stories of the 1909-1912 wings are skylighted for natural lighting.

FACADE ELEMENTS

Central Block - North Elevation

A broad standstone portico is located at the second level of the central block of the building over the front entrance. It is approached by a thirty-five foot wide granite stairway with ornamental brass light standards. The portico has four fluted twenty-five foot high Ionic columns. The columns support an entablature with a frieze upon which is carved "MONTANA". The entablature is surmounted by four large consoles. Between the consoles are three decorative panels; on the central panel is a bas relief "M" set against a bas relief background of two crossed torches and a garland wreath. On the left and right panels, also in bas relief, are the years "1889" and "1899", respectively, representing the year Montana achieved statehood and the year construction of the capitol building began. The consoles reach to the fourth story and provide a base for a paneled pedestal. The pedestal is flanked by two giant consoles which in turn are flanked by two ornamental urns. The four giant consoles above the cornice are flanked by two registers with stone architrave.

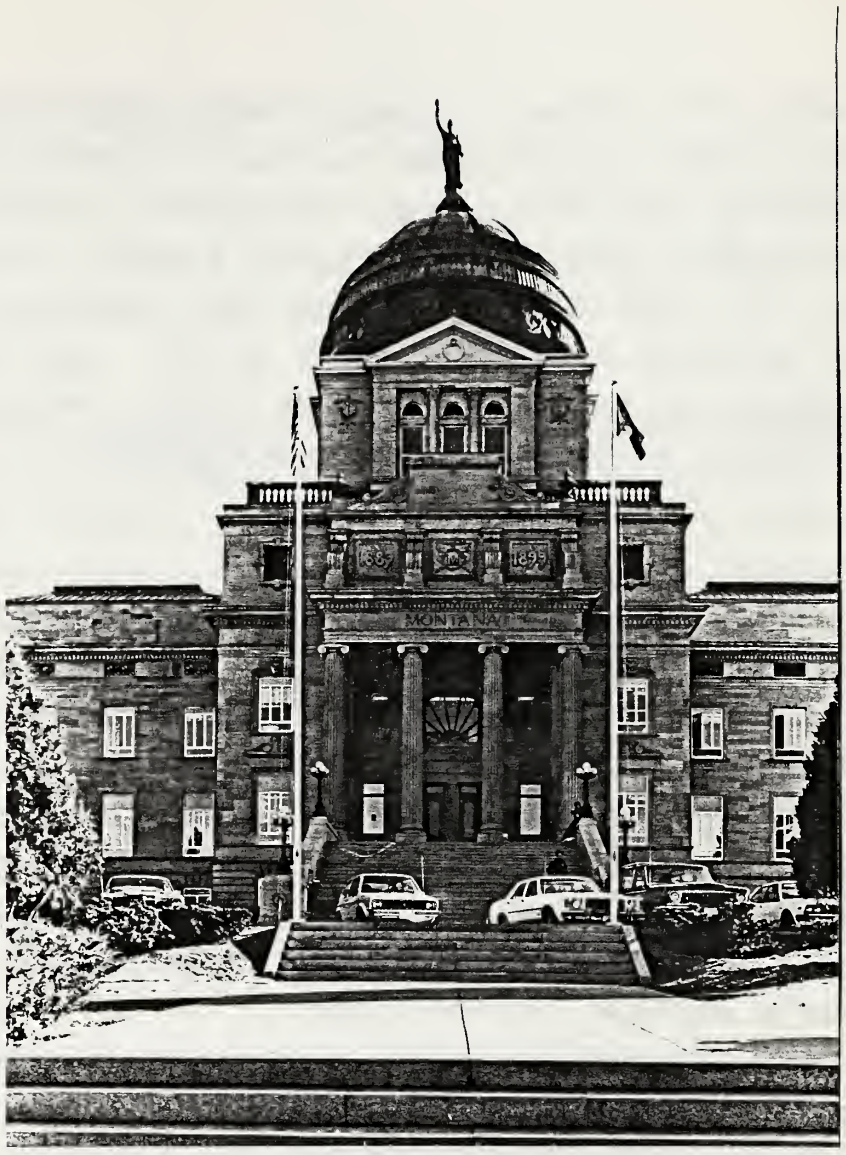


Figure 65: North elevation - 1899-1902 portico.

Central Block - South Elevation

The south facade of the capitol building reflects the north facade's massing. The entry is different in that there is no external stair and entrance occurs at grade on the first level. The central block is planar and pedimented in opposition to the south central block. The pediment is an ornament placed on the parapet of the central block and springs from the cornice line. The central block is of tripartite design with two engaged square Ionic pilasters separating windows. The central window

on the third floor is a semi-circular stained glass window. Entry to the first floor is gained through a non-historic concrete and glass vestibule.

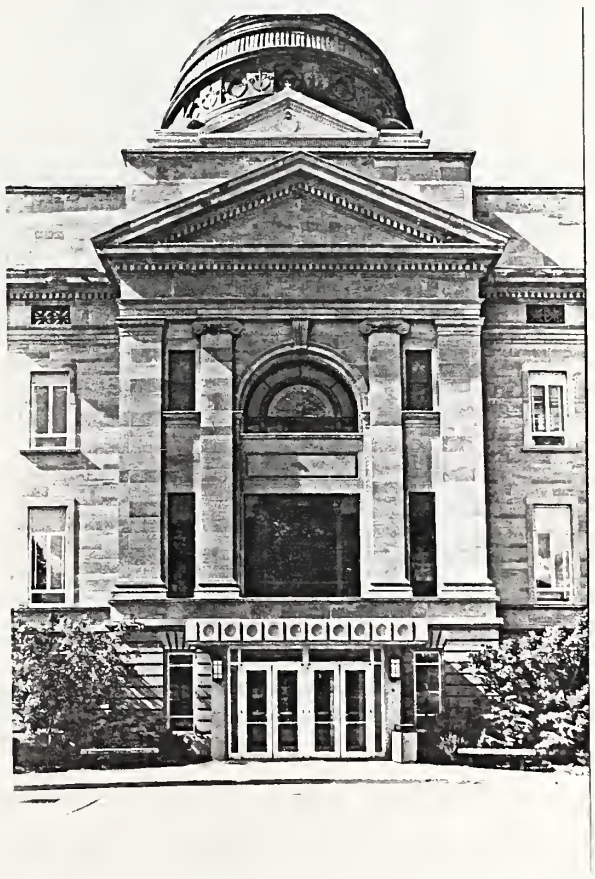


Figure 66: South elevation - 1899-1902 central block.



Figure 67: Detail at stained glass window.

Flanking Blocks - 1899-1902 North and South Elevations

Flanking the five-bay wide central block are two four-bay sandstone blocks constructed in 1899-1902. These blocks are slightly lower than the other 1899-1902 elements and are devoid of carved ornament other than the sill, rustication, and cornice courses. The wall composition of the block exhibits a smooth ashlar granite base, a rusticated smooth ashlar sandstone base story with jack arched windows, a smooth ashlar sandstone piano nobile, an entablature with grilled windows in the frieze and dentilated cornice, with a smooth ashlar sandstone parapet.

1899-1902 Wings - North and South Elevations

The original end blocks, or wings, have two square Ionic engaged pilasters which run from the top of the base story to the entablature. The wall composition of the block exhibits a smooth ashlar granite base, a rusticated smooth ashlar sandstone base story, a smooth ashlar sandstone piano nobile with the aforementioned Ionic pilasters and end Doric square pilasters, an entablature with grilled windows in the frieze, dentilated cornice, and an ornamented parapet. The parapet is divided by squat square engaged pilasters and the three resulting panels are carved devices in bas relief recalling the ornamentation of the portico. The east and west ends of the wings were once pedimented.

Connecting Blocks - 1909-1912 Additions

The one-bay wide granite connecting blocks are deeply revealed and almost disappear in shadow. With the exception of the south face of the eastern connecting block, each connecting block serves as an entry. The composition of the walls exhibit a smooth ashlar granite base, a rusticated smooth ashlar granite base story with segmental arches having an articulated keystone, a smooth ashlar granite piano nobile with end



Figure 68: Montana State Capitol Building, ca. 1902.

square Ionic engaged pilasters and flat window architraves, an entablature with unornamented frieze and dentilated cornice, and a smooth granite ashlar parapet.

1909-1912 Wings - North and South Elevations

The five-bay wide wings are in a tripartite arrangement with a three-bay wide collonaded pavilion center section. Constructed entirely of granite, the wings are more articulated than the original sandstone building. The base is smooth ashlar granite. The base story is rusticated smooth ashlar granite with segmental arches above the three central windows and flat arches above the end windows. Flanking surfaces in the piano nobile are smooth ashlar granite with pedimented first story windows with carved cartouche ornament in the tympanum. The second story window has a flat stone architrave. The central section is made up of four fluted granite Ionic columns and an inset smooth ashlar granite wall with three flat stone architraved windows per story. The block has an entablature with unornamented frieze and dentilated cornice. The parapet is smooth

ashlar granite on the flanking sections and a turned granite balustrade in the central section.



Figure 69: South and west elevations of the 1909-1912 east wing.

1909-1912 Wings - East and West Elevations

The all-granite east and west wing end elevations are similar to the north and south elevations except that the total composition is eight bays wide with the central section being composed of seven columns framing six bays.

Tower and Dome

A one-story square platform with a balustraded parapet rises from the mid-section of the capitol's central block. The platform is in turn topped by a tower that is set back from the balustrade and framed by pediments on all four facades. All facades have three vertical windows

topped with semi-circular windows. The windows are separated by Corinthian columns engaged as pilasters. Flanking the windows are bas relief garlands and torches. The capitol's copper dome rises from the platform. Four copper half-domes protrude from the base of the dome at the platform's corners. The dome is encircled at its base by sixteen "oeil de boeuf" windows, which alternate with panels of bas relief torches and garlands.



Figure 70: Southwest view of platform, tower, and dome.

INTERIOR DESCRIPTION

Two conflicting conceptions of interior space, a straightforward spatial arrangement of neo-Classical forms by Bell & Kent and Pedretti's French Renaissance fussy ornamentation, were blended together to create a much-admired and unique capitol building. Much of the original impact has been lost due to the removal of the barrel vault above the grand stair; the implementation of a new scheme of rotunda wall surface painting in the 1930's; and the removal of original wall, floor and ceiling surfaces for earthquake protection in the 1963-65 reconstruction. However, spatial qualities and surface treatment of the tower and dome of the rotunda and the integrity of the Supreme Court give us a clear idea of the historic qualities once present in the entire 1899-1902 structure.

The 1909-1912 wings have retained more historically integral spaces and surfaces. With exceptions of mechanical and electrical systems modernization, some corridors, offices and auxiliary spaces remain historic. The House of Representatives, Governor's Reception Room, and Law Library are examples of large spaces in the wings which retain most of their historic value. Original doors and, occasionally door hardware, are historic and well-maintained. Some areas in the wings such as the first floor east wing, have been significantly altered.

All rooms and major spaces of the capitol building have been individually inventoried and are discussed in a more detailed way in the following section entitled "Individual Room Descriptions."

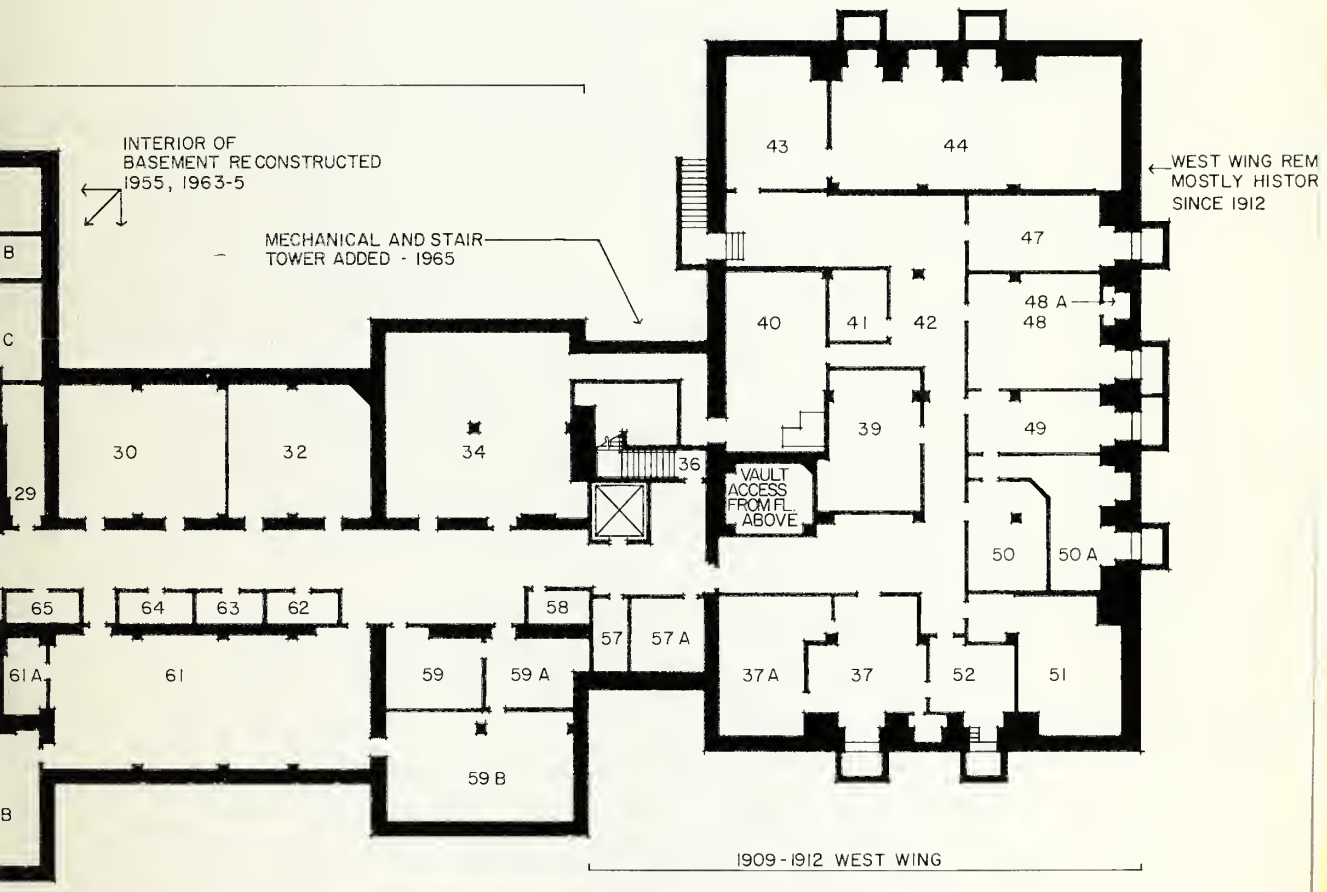
BUILDING INTERIOR FABRIC

HISTORIC FABRIC
BASEMENT

The basement area under the rotunda and east and west galleries, that is, all of the 1899-1902 basement, has been modified in floor, walls, and ceiling. The concrete floor slab was replaced in 1955 and the walls were coated with pneumatically-placed concrete in 1966. The ceiling is now contacting a new structural system which replaced the original in 1966. Utility rooms, mechanical spaces, and storage room walls are pneumatically-placed concrete on brick walls, concrete walls, and new concrete masonry unit walls. Floors are concrete and ceilings are concrete or suspended acoustical panel beneath new floor slabs.

The basement under the 1909-1912 west wing exhibits some historic elements in perimeter walls, air handling room #40, floors and ceilings. Some doors and light fixtures are original from the 1909-1912 wing construction. The basement area has been partitioned for department storage with concrete walls.

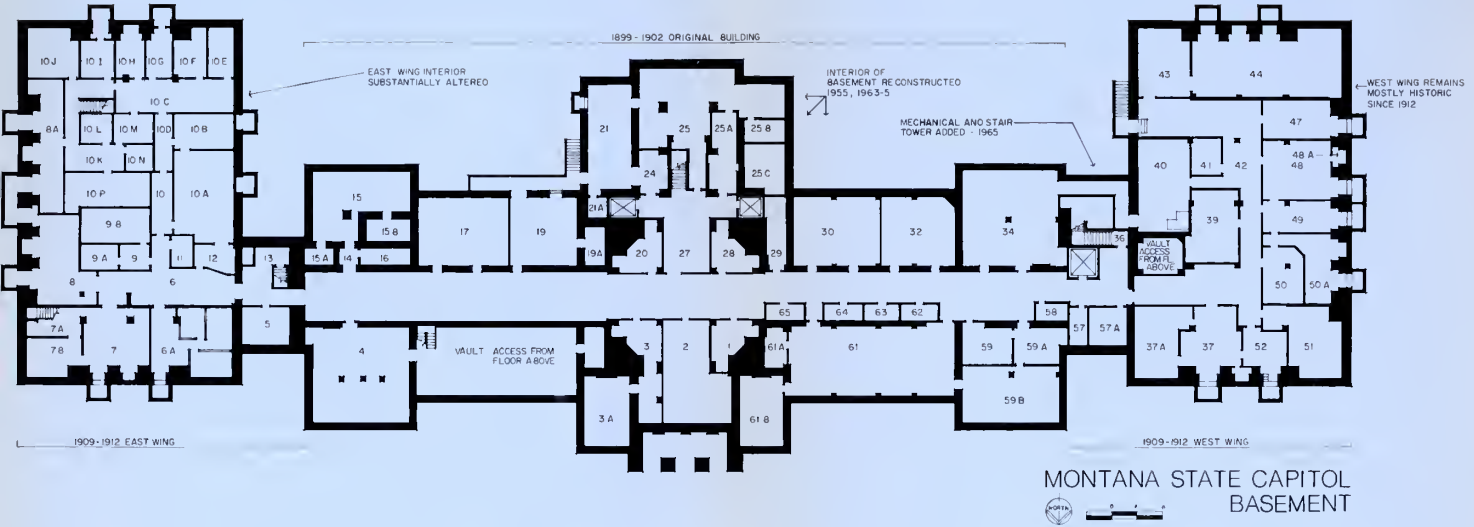
Under the 1909-1912 east wing, the basement has been altered for office use, consisting of small one-person offices and the computer room for the Office of Public Instruction. The historic surfaces have been covered by finish materials.



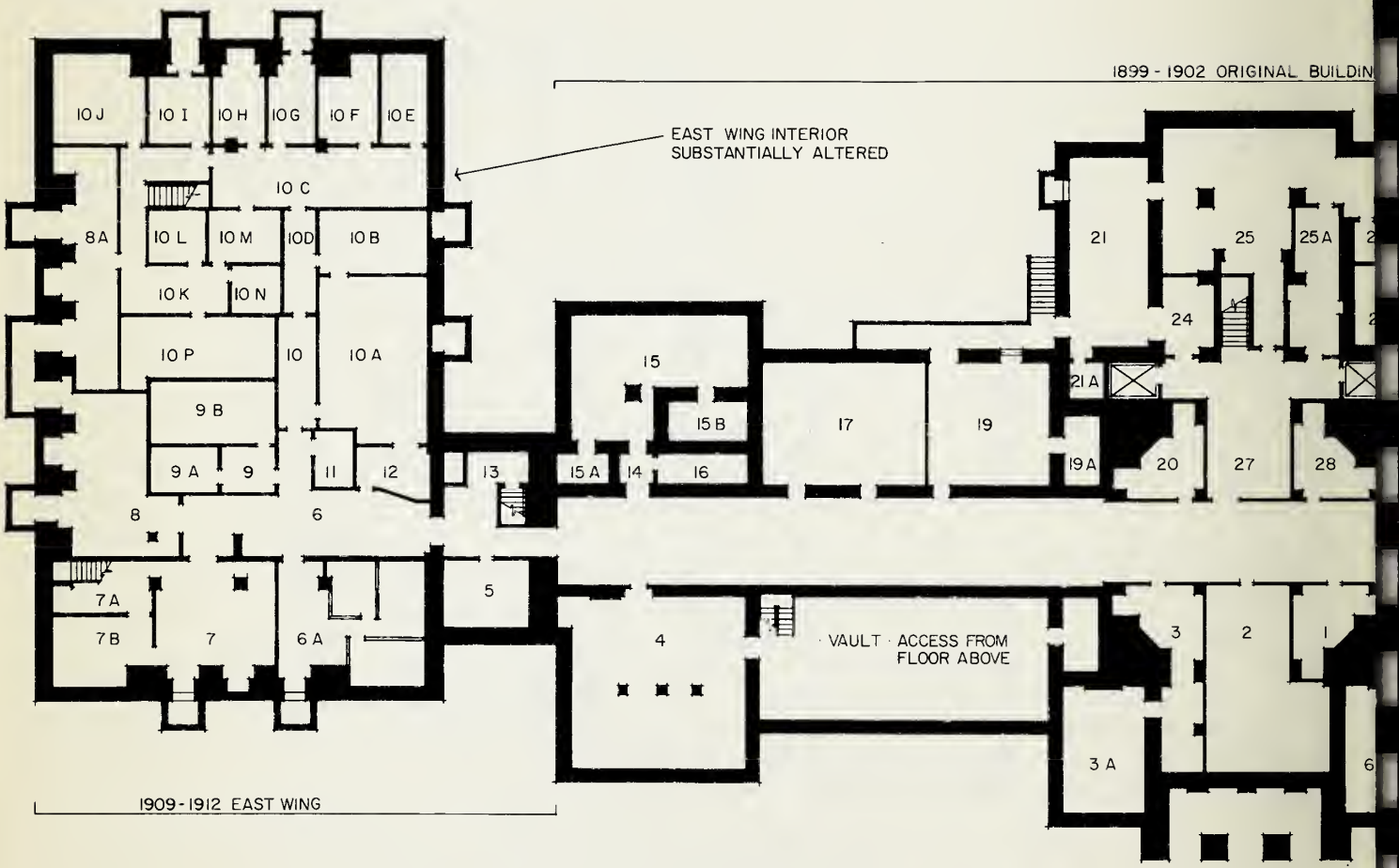
MONTANA STATE CAPITOL
BASEMENT

NORTH

0 F 6



MONTANA STATE CAPITOL
BASEMENT


1899 - 1902 ORIGINAL BUILDIN
EAST WING INTERIOR
SUBSTANTIALLY ALTERED
10 J
10 I
10 H
10 G
10 F
10 E
10 C
8 A
10 L
10 M
10 D
10 B
10 K
10 N
10 P
10
10 A
9 B
9 A
9
11
12
13
15
15 A
14
15 B
16
17
19
21
21 A
24
25
25 A
19 A
20
27
28
8
6
7 A
7 B
7
6 A
5
4
VAULT · ACCESS FROM
FLOOR ABOVE
3
2
1
3 A
6
1909 - 1912 EAST WING

INDIVIDUAL ROOM DESCRIPTIONS
BASEMENT

This area is the utility tunnel that connects the power plant to the capitol building. All of the utilities (i.e., steam, hot water, electrical, phone, sewer, water) are contained in this tunnel. The tunnel runs from the power plant to the west wing of the building. It has concrete and brick walls and ceiling, and a concrete floor.



Figure 71: Utility tunnel in sub-basement connecting the power plant with the capitol building.

The basement corridor has concrete floors, walls and ceiling. Many utilities run through the corridor (i.e., water, main elecrical.)



Figure 72: Basement corridor looking west.

Rooms #1 to 3A are storage areas with concrete floors, walls and ceilings.

Rooms #4 and 5 are storage areas with concrete floors, walls and ceilings.

Rooms #6 through 10P constitute the basement for the east 1909-1912 wing and are used as offices with some mechanical spaces. This portion of the basement is partitioned into small individual offices with little general space. Rooms #6, 10 and 10D are corridors with vinyl asbestos tile floors, gypsum board and plaster walls, and suspended acoustical tile ceilings with fluorescent lighting.

Rooms #6A, 7 and 7B have vinyl asbestos tile floors, concrete and gypsum board walls, and acoustical tile suspended ceilings with fluorescent lighting.

Room #7A is a stairway room with vinyl asbestos tile, carpeted north wall and gypsum board walls, and acoustical tile suspended ceiling.

Rooms #8, 8A, 9, 9A and 9B are mechanical and electrical rooms with historic concrete walls, new concrete, concrete masonry unit and hollow clay tile walls, historic concrete floors, concrete ceilings, and new steel fire resistant doors.

Rooms #10A through 12 are offices, computer rooms and copy rooms with furred gypsum board walls, vinyl asbestos tile floors (Room 10P has a carpeted floor), suspended acoustical ceilings and a variety of door types. An inadequate fire escape wooden ladder egresses through an areaway hatch in Room 10G. All partitioning materials, ceilings, and floor finishes are non-historic.

Room #13 is stair access way to the utility tunnel which runs under the basement. It has concrete floor, walls, and ceiling.

Rooms #14 through 16 are storage rooms with concrete floors, walls, and ceilings. They are part of the reconstructed 1899-1902 basement.

Rooms #17, 19 and 19A are mechanical equipment rooms with concrete floors, walls, and ceilings.

Rooms #20 and 28 are storage rooms with concrete and concrete masonry unit walls and concrete floors and ceilings.

Rooms #21, 21A and 24 are utility rooms with concrete floors, walls, and ceilings.

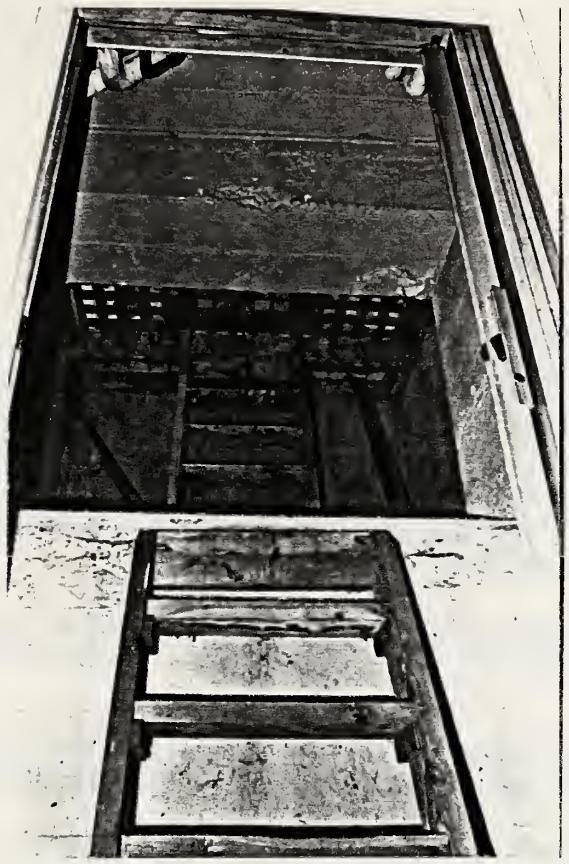


Figure 73: Fire escape - Room 10G. The original glass allowed light into basement spaces.

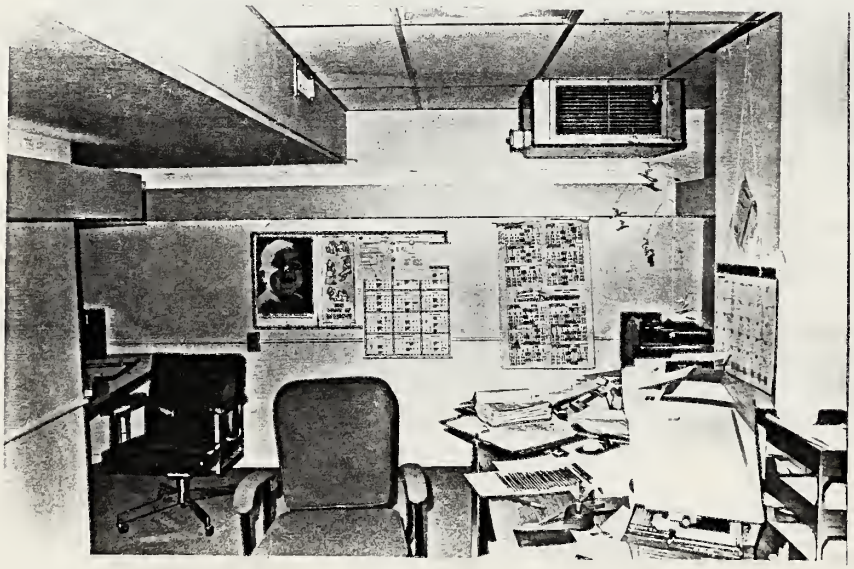


Figure 74: Office - Room 10P.

Rooms #25, 25A and 25B are kitchen and dining rooms of the cafe with vinyl covering on furred walls, vinyl asbestos tile floors and suspended acoustical ceilings.

Room #27 is a circulation space with flanking elevators. It has a vinyl tile floor, concrete masonry unit walls and suspended acoustical ceiling.

Room #29 is a storage room with concrete and concrete masonry unit walls, concrete floor and ceiling.

Room #30 is a carpeted room with plywood panel walls and an acoustical suspended ceiling. It is used as a proof-reading room.

Room #32 is a carpeted storage room with concrete and plywood paneled walls and a suspended acoustical ceiling.



Figure 75: Room 30 - Legislative proof-reading room.

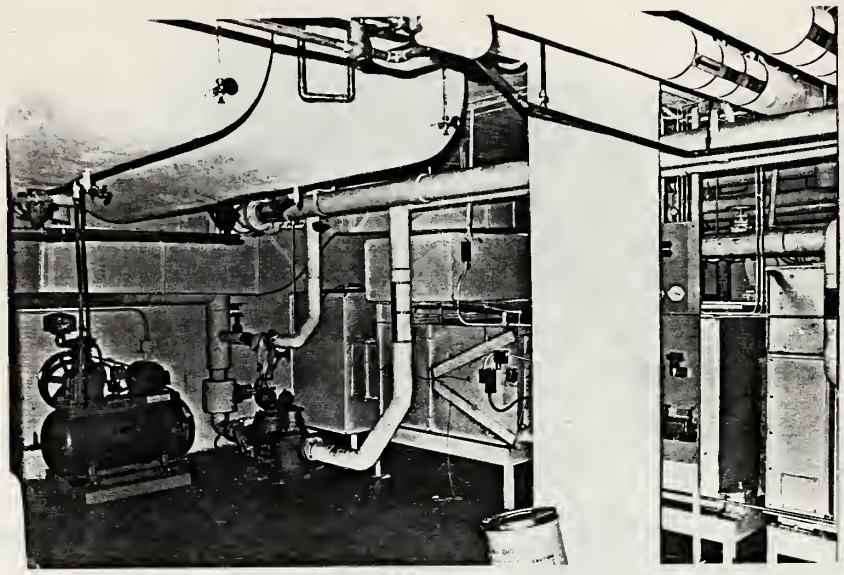


Figure 76: Room 34 - Mechanical room.

Room #34 is a mechanical equipment room with concrete floor, walls, and ceiling.

Room #36 is a stairway with steel fire resistant door and concrete floor, walls, and ceiling.

Rooms #37 and 37A are janitorial and supply rooms with concrete floors, walls and ceilings, wood flush doors and plaster base. There is a small supply room and an area way access on the north wall.

Rooms #39, and 41 through 51 are storage rooms whose walls date before 1934 although many of the walls do not appear in the 1912 plans. The floors are historic concrete, walls and ceilings are board-formed historic concrete with some plaster walls. Some historic light fixtures (brass with missing glass globes) exist. Rewiring has occurred, but the hallway (Room 42) is without operational lighting.

Room #40 is a mechanical room with historic air handling apparatus, original brick walls, concrete walls and ceiling, and concrete floor. A small historic toilet room exists in the room with historic fixtures. Some historic elements (marble base, light globes, and marble flooring) in small amounts were found in the room.

Room #52 originally a blueprint room, recently converted to a reading room, has a new carpeted floor, plaster walls, board-formed concrete ceiling, plaster base, and access panel to the area way.

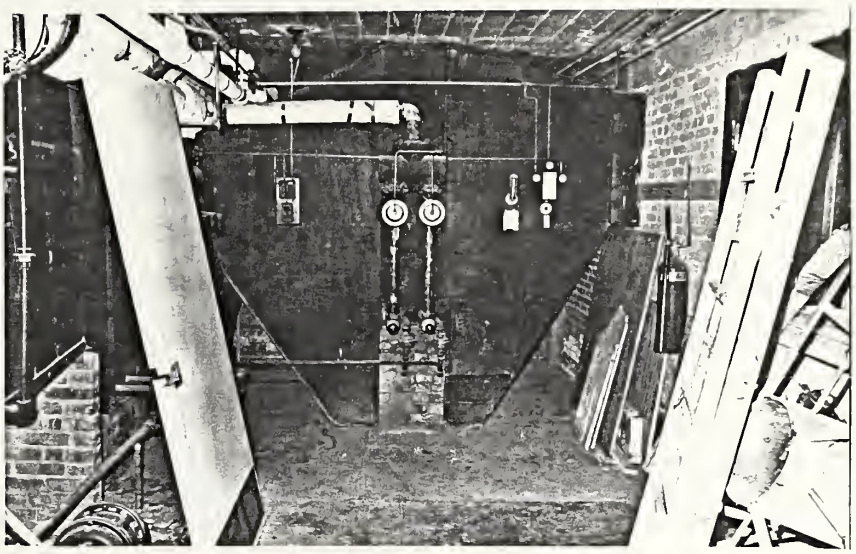


Figure 77: Room 40 - Mechanical room. Original to the addition of the 1912 wings.



Figure 78: Room 48 - Legislative storage.

Room #57A is an electrical room with concrete west and north walls and concrete masonry unit south and east walls.

Room #57 is a women's toilet room with concrete masonry unit walls, vinyl tile floor, and suspended ceilings.

Room #58 is a telephone terminal room with concrete masonry unit and concrete walls.

Rooms #59, 59A and 59B are legislative bill distribution rooms with carpet and vinyl tile floors, plywood panel and vinyl wall covering and suspended acoustical panel suspended ceilings with fluorescent lighting.

Rooms #61, 61A and 61B are a duplicating suite with vinyl tile floors, vinyl wall covering on furred gypsum board and suspended acoustical ceiling. Rooms 61A and B are storage rooms for duplicating supplies.

Rooms #62, 63, 64 and 65 are paper storage rooms which have been built in the corridor. They have gypsum board walls and concrete floors and ceilings.



Figure 79: Room 61 - Legislative duplicating.

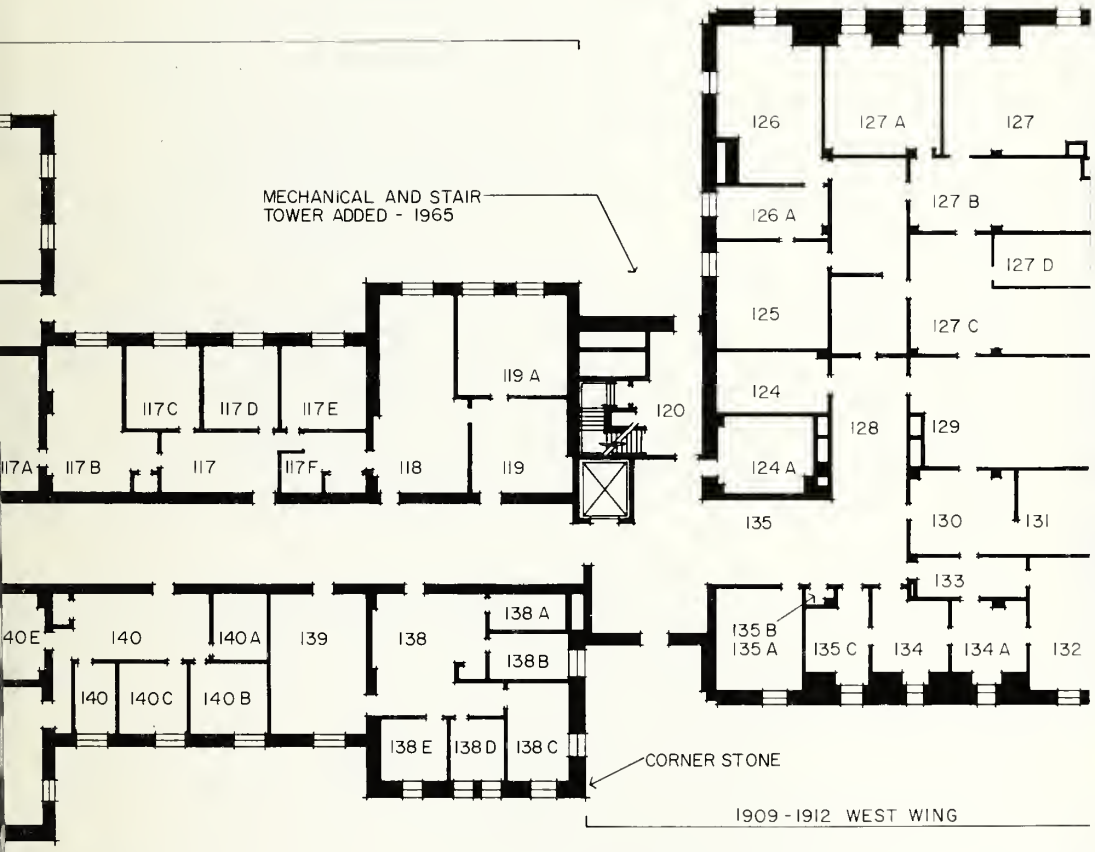
HISTORIC FABRIC
FIRST FLOOR

The first floor, historically referred to as the ground floor, is accessed at grade level on the north and south sides of the capitol building. A porte-cochere under the main granite stair acts as a foul weather passenger drop-off and a service entry for U.S. mail. The south central entry is gained through a recently added vestibule with aluminum doors. Although no architecturally significant space exists on the first floor of the original building, the public corridors reflect the shape of the rotunda and public corridors of the important second floor. A frame and plywood paneled U.S. Post Office and a low plastic laminate security station occupy a portion of the rotunda.

The rotunda and public corridors originally had marble wainscot and Keenes cement walls. These materials have been removed and replaced with painted plaster over pneumatically placed concrete in the 1964 reconstruction. The floors and ceilings of the rotunda and corridors are new materials having been replaced during the same period. All of the original doors and windows in the 1899-1902 portion have been replaced.

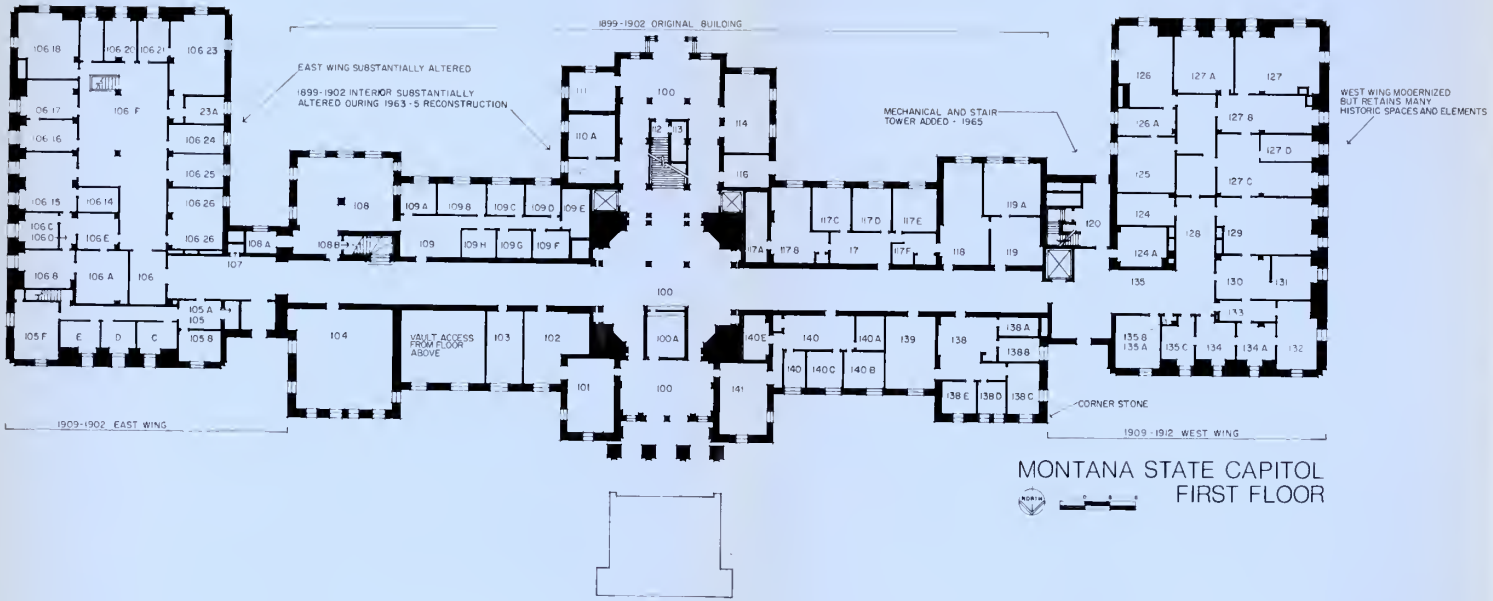
The 1909-1912 east wing, once housing the Historical Society and Historical Society Library, has been significantly altered to accomodate the Superintendent of Public Instruction Offices. The original plan has been overlaid with small offices around the perimeter and a small general office area in the center. A stair to the basement floor has been added. The corridor in the east wing and the entrance from the north side still retain many of their historical features (i.e., wood doors, marble wainscot and base, and plaster cornice details) even though the plaster has all been painted white. (See Figures 85 and 86.)

The 1909-1912 west wing has been only slightly modified and retains many integral historic spaces and materials including some door hardware. The scale of most of the offices has been altered by the addition of lowered suspended acoustical panel ceilings with recessed fluorescent lighting. The addition of a new set of oak and glass entrance doors and oak divider panels within the reception space seems to be very sympathetic with the original features.



MONTANA STATE CAPITO
FIRST FLOO





MONTANA STATE CAPITOL
FIRST FLOOR


1899-1902 ORIGINAL BUILDING
EAST WING SUBSTANTIALLY ALTERED
1899-1902 INTERIOR SUBSTANTIALLY ALTERED DURING 1963-5 RECONSTRUCTION.
106·18
106·20
106·21
106·23
106·17
106·F
·23A
106·16
106·24
106·25
106·15
106·14
106·26
106 C
106 D
106 E
106·26
106 B
106 A
106
105 A
105
105 F
E
D
C
105 B
107
108·A
108
108 B
109 A
109 B
109 C
109 D
109 E
109
109 H
109 G
109 F
111
110 A
110
100
112
113
104
·VAULT· ACCESS FROM FLOOR ABOVE
103
102
101
100 A
14
1909-1902 EAST WING

INDIVIDUAL ROOM DESCRIPTIONS
FIRST FLOOR

Room #100 is a circulation space, shaped the same in plan as the rotunda, stair, and galleria on the floor above. Near the entrance is a small U.S. Post Office made of gypsum board on studs and a security station with counter and cabinets. Having been altered by the addition of pneumatically-delivered concrete in 1964-1966, the circulation space is new plaster and concrete. The entry doors have been replaced on both the north and south sides by new aluminum doors. The east corridor in the 1912 addition still retains its original materials of plaster and Vermont marble. The cornice mouldings are still intact as are some of the original lighting fixtures.

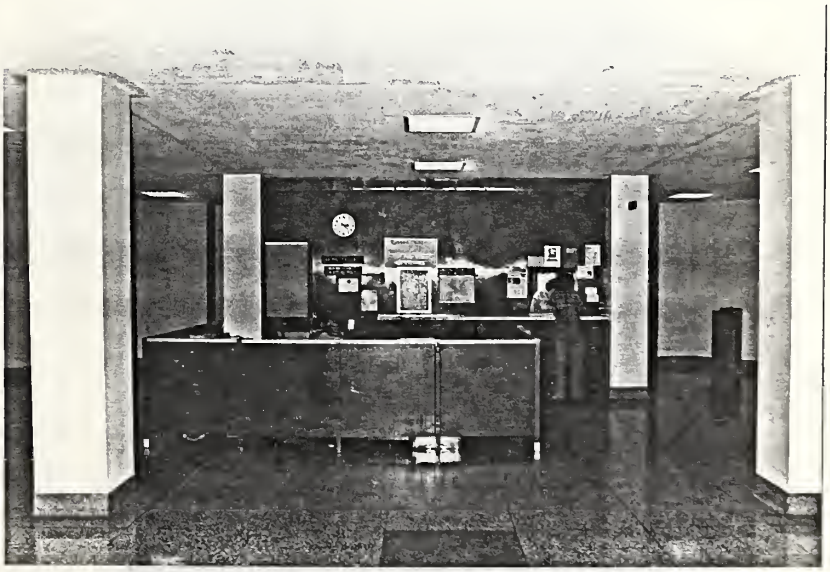


Figure 81: Security station and post office.



Figure 82: Stair to second floor.



Figure 83: North entry.

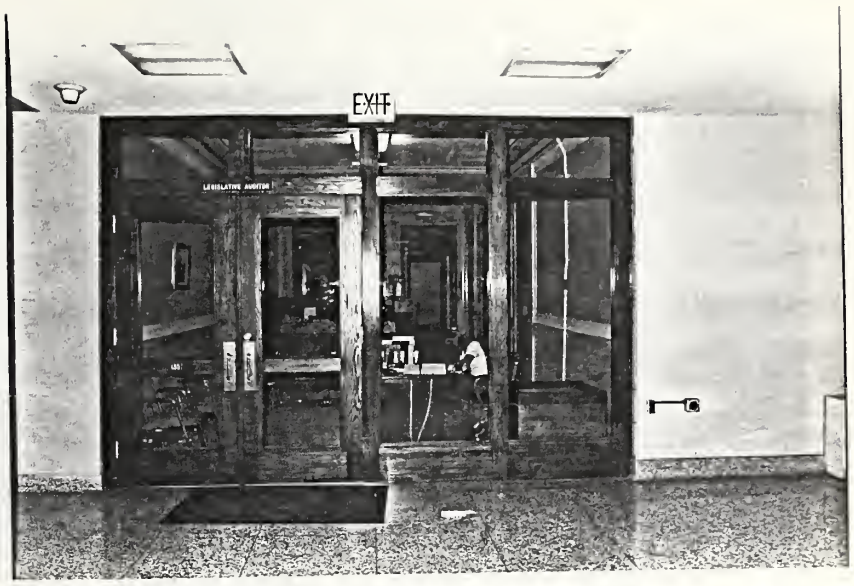


Figure 84: Corridor at west wing.



Figure 85: Corridor at east wing.



Figure 86: Ceiling at northeast entry. Note the original details and light fixture.



Figure 87: Room 101 - Legislative Library.

Room #101 is a library. Located in the altered 1899-1902 portion, the library has vinyl tile floor with vinyl base, plaster on concrete walls, acoustical tile ceiling, and aluminum replacement windows. The room originally functioned as the Livestock Commissioner's Office.

Rooms #102 and 103 are offices in the altered 1899-1902 portion. The offices have carpeted floors, vinyl base plaster and gypsum board walls, acoustical tile ceilings, and aluminum replacement windows. The rooms were originally the Livestock Commissioner's and Veterinarian's Offices.

Room #104 is a conference room in the altered 1899-1902 portion. It has a carpeted floor, plaster on concrete walls, acoustical tile ceilings, and aluminum replacement windows. The room was originally offices for Agriculture and Labor and Industry Departments.



Figure 88: Room 104 - Legislative Committee Room.

Rooms #105 and 105A to 105F are a suite of offices of the Legislative Fiscal Analyst, located in the 1909-1912 east wing. The north walls of Rooms 105B, C, D, and E exhibit historic base and picture mould. The west walls of Rooms 105 and 105A and B, and the east wall of 105E are plaster and have historic bases. Offices 105C,D, and E have gypsum board dividing partitions and acoustical tile ceilings. Room 105F is plywood paneled on plaster, and has a historic base and picture mould.

Rooms #106, 106A to 106F, and 106.14 to 106.26 constitute a large suite of offices for the Superintendent of Public Instruction. The offices, located in the 1909-1912 east wing, originally used as the Historical Society Library, has been altered by the addition of small offices.

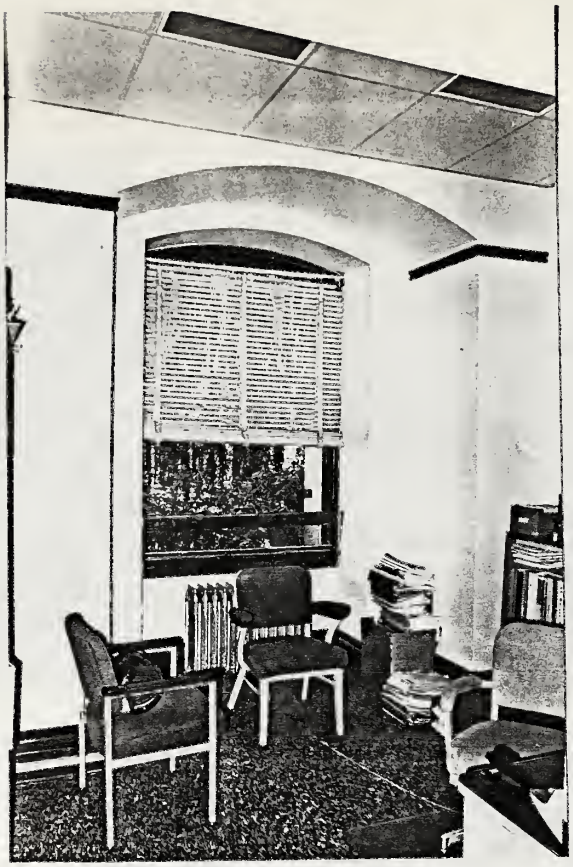


Figure 89: Room 105D - Office of Legislative Fiscal Analyst.



Figure 90: Room 105F - Office of Legislative Fiscal Analyst.



Figure 91: Room 106 - Reception, Superintendent of Public Instruction.

Room #106 is a reception room with plaster ceiling cove moulding and an acoustical tile ceiling. North and west walls are plaster and the east wall is gypsum board. Floor covering is vinyl tile with a new wood base.

Room #106A is a conference room with carpeted floor, gypsum board and plaster walls, acoustical tile ceiling, and new wood base.

Rooms #106B, C, D and E have vinyl wall covering, acoustical tile ceilings, carpeted floors, and flush wood doors. Rooms 106B and C have original wood windows.

Room #106F is a general office with vinyl tile floor, acoustical tile ceiling, metal and glass partition walls at perimeter offices with metal doors. A stairway leads down to the basement.

Room #106.14 is a file room with gypsum board and metal walls. Historic plaster ceiling can be seen above gypsum board north wall.

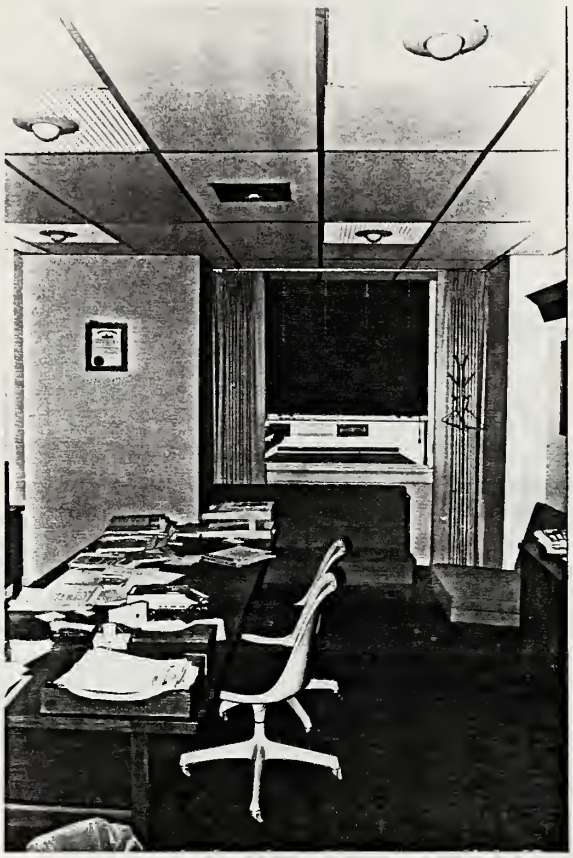


Figure 92: Room 106B - Office of Superintendent of Public Instruction.

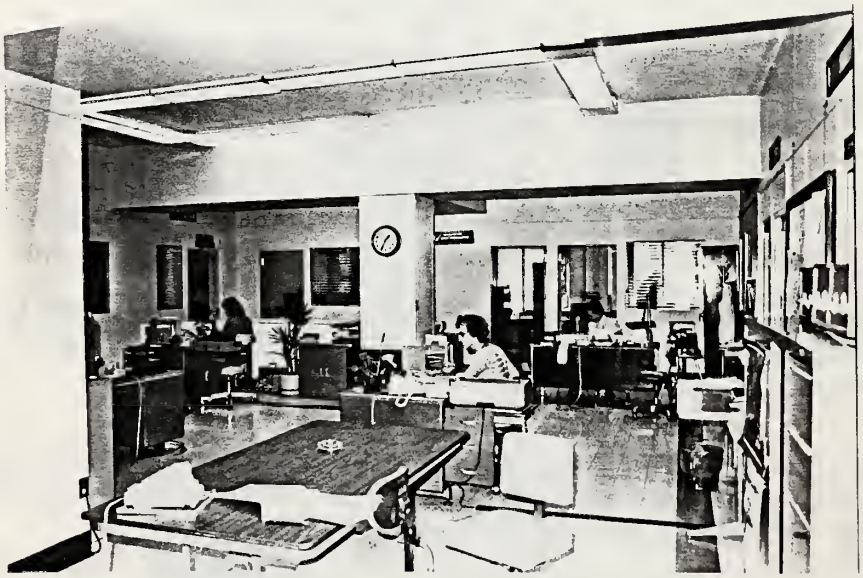


Figure 93: Room 106F - Typing - Superintendent of Public Instruction.



Figure 94: Room 106.16 - Office of Superintendent of Public Instruction.



Figure 95: Room 106.18 - Office of Superintendent of Public Instruction.

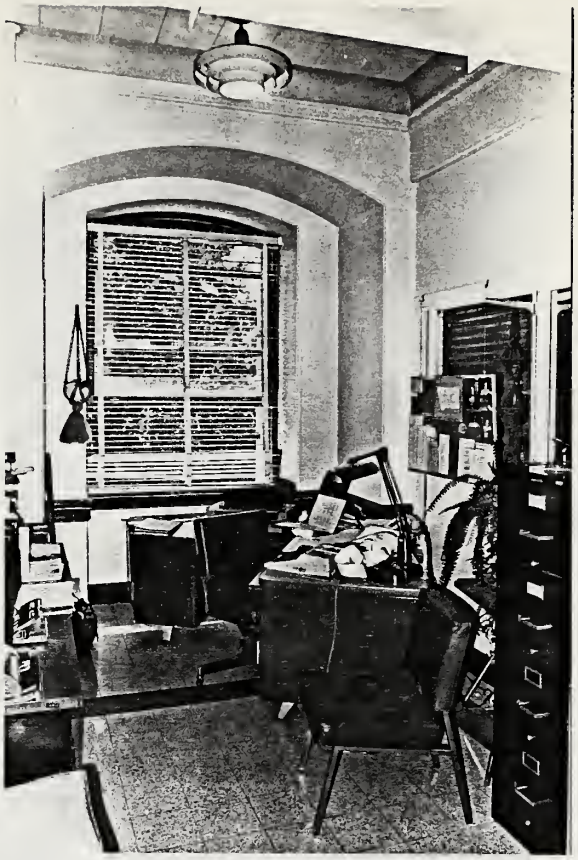


Figure 96: Room 106.21 - Office of Superintendent of Public Instruction.

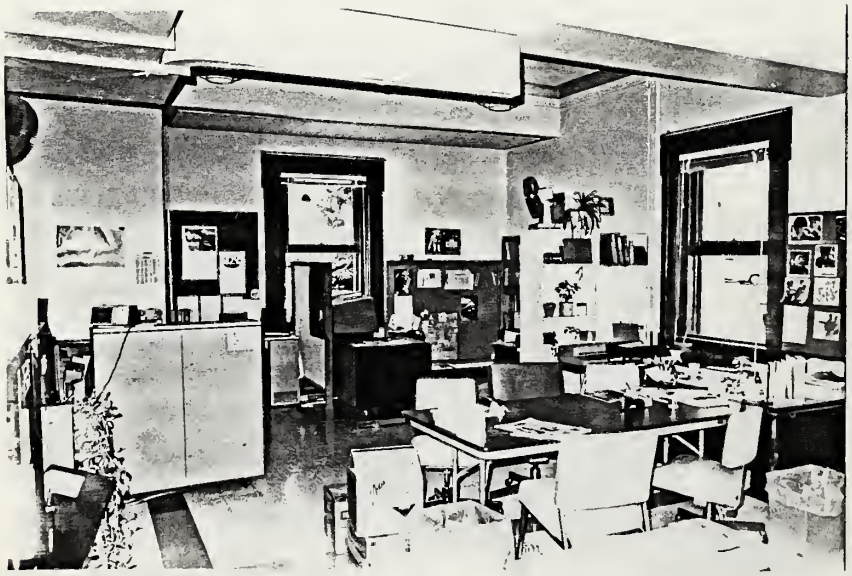


Figure 97: Room 106.23 - Work room - Superintendent of Public Instruction.

Rooms #106.15 to 106.21, 106.23, 106.23A, and 106.24 to 106.26 are perimeter offices. Interior walls are metal with galss re-lites and metal doors. Dividing partitions are metal. Exterior walls are historic with wood base, plaster arch above, original wood windows, and wood chair rail. Room 106.18 has historic plaster cove moulding and pendant-hung incandescent light fixtures (possibly 1930s). Room 106.23 has historic plaster ceiling cove moulding and pendant-mounted light fixtures as in 106.18. Room 106.26 has an original plaster ceiling cove moulding and pendant-mounted light fixtures as in 106.18.

Rooms #107 and 108A are located in the 1909-1912 connection between the 1899-1902 portion and the east wing. Room 107 is a janitor's room with concrete floor, marble base, original metal incandescent light fixture and historic plaster walls. Room 108A is a carpeted office with plaster walls, marble base, chair rail and window architrave, plaster ceiling with cornice moulding and ornate chandelier. It is a small room last used as an office.

Rooms #108 and 108B are a conference room and storage room in the altered 1899-1902 portion. The room was originally the Land Office and had a large vault (no longer existing). Walls are plaster with vinyl base, carpeted floors, acoustical tile ceiling, and aluminum replacement windows. Room 108B is an under-stair storage room with concrete floor, cast-iron stair ceiling, sink and recent storage units.



Figure 98: Room 108 - Legislative Committee Room.



Figure 99: Room 109A - Office of Legislative Council.

Rooms #109 and 109A to Harea suite of offices in the altered 1899-1902 portion, originally Arid Lnads, Mines, Boilers and Adjutant General's Offices. Exterior walls and corridor walls are plaster, partition walls are gypsum board or metal. The floor is carpeted, ceilings are acoustical tile and windows are aluminum replacement.

Rooms #110, 110A and 111 are toilet rooms in the altered 1899-1902 portion and have been remodeled during the 1964-1966 reconstruction. Floors and walls are ceramic tile, ceiling is acoustical tile, toilet partitions are metal, and windows are aluminum replacement units.

Room #113 is an under-stair storage room with concrete masonry unit walls and plaster ceiling.

Room #114 is an office in the altered 1899-1902 portion with carpeted floor, vinyl wall covering on furred gypsum board, acoustical tile ceilings, and aluminum windows. Originally the room was office for Prison, Pardons, and Insane Departments.



Figure 100: Room 117C - Office of Legislative Council.

Room #116 is a service entry with vinyl tile floor, gypsum board walls and acoustical tile ceiling. It was originally a ladies' toilet room.

Rooms #117, 117A to 117F, a suite of offices in the altered 1899-1902 portion, was originally the Health Department. The vault, Room 117A, has a vinyl tile floor and plaster and concrete masonry unit walls. Other offices have vinyl wall covering, carpeted floors, and acoustical tile ceiling.

Rooms #118, 119 and 119A, a suite of offices in the altered 1899-1902 portion, were originally the State Examiner's Offices. The rooms have vinyl wall covering, carpeted floors, acoustical tile ceilings, and aluminum replacement windows.

Room #120 is a stair and exit room in the 1966 addition between the 1899-1902 portion and 1909-1912 west wing. It has terrazzo floor and stairs, one-inch square ceramic tile walls, and atextured plaster ceiling.

Room #124 is a storage room in the 1909-1912 west wing with plaster walls, vinyl base, and acoustical tile ceiling. The door is wood panel with milled wood architrave.

Room #124A is a concrete storage vault with a steel vault door and a steel spiral stair to a doorless vault in the basement floor. It has been in continuous use as a vault.



Figure 101: Room 124 - Office of Legislative Auditor.

Rooms #124, 125, 126, 126A, 127, 127A-D, 129-134, 134A, 135 and 135A-C are offices comprising the first floor of the 1909-1912 west wing. They are now offices of the Legislative Auditor. With exception of partitions for Rooms 127D, 127A, 131 and low partitions or dividers in 135, the wing is spatially historic. A partition of beaded wood and glass, uncharacteristic of other historic materials or design is in place between Room 126A and 125. This partition appears as a red pencil line on the copy of the plan signed by the President of the State Board of Examiners on November 12, 1909 and may have been added during or soon after construction.



Figure 102: Room 134, Legislative Auditor.

Room 135, the original corridor, retains the Vermont marble wainscot and door architraves and historic plaster ceiling with ornate cornice moulding.

Two windows on the east wall, now in Rooms 124 and 125, have been filled in during the 1964-1966 stairway addition.

Historic doors, architraves, windows, base and picture mould remain except where walls have been added. Most offices have new acoustical tile ceilings and recessed fluorescent lighting fixtures. Some original door hardware with the seal of the State of Montana exists.

Rooms #138, 138A to 138E, 139, 140A to 140E and 141, offices for the Legislative Council, were originally the Montana Historical Society and Equalization Office. Located in the altered 1899-1902 portion, the offices have vinyl wall covering with vinyl base, carpeted floors, acoustical ceilings with recessed fluorescent light fixtures. Windows are aluminum replacement units.



Figure 103: Room 135 - Reception, Legislative Auditor.



Figure 104: Room 135C - State Seal hardware, Legislative Auditor.



Figure 105: Room 138C - Office of Legislative Council.



Figure 106: Room 139 - Seminar room, Legislative Council.



Figure 107: Room 139 - Seminar room, Legislative Council.



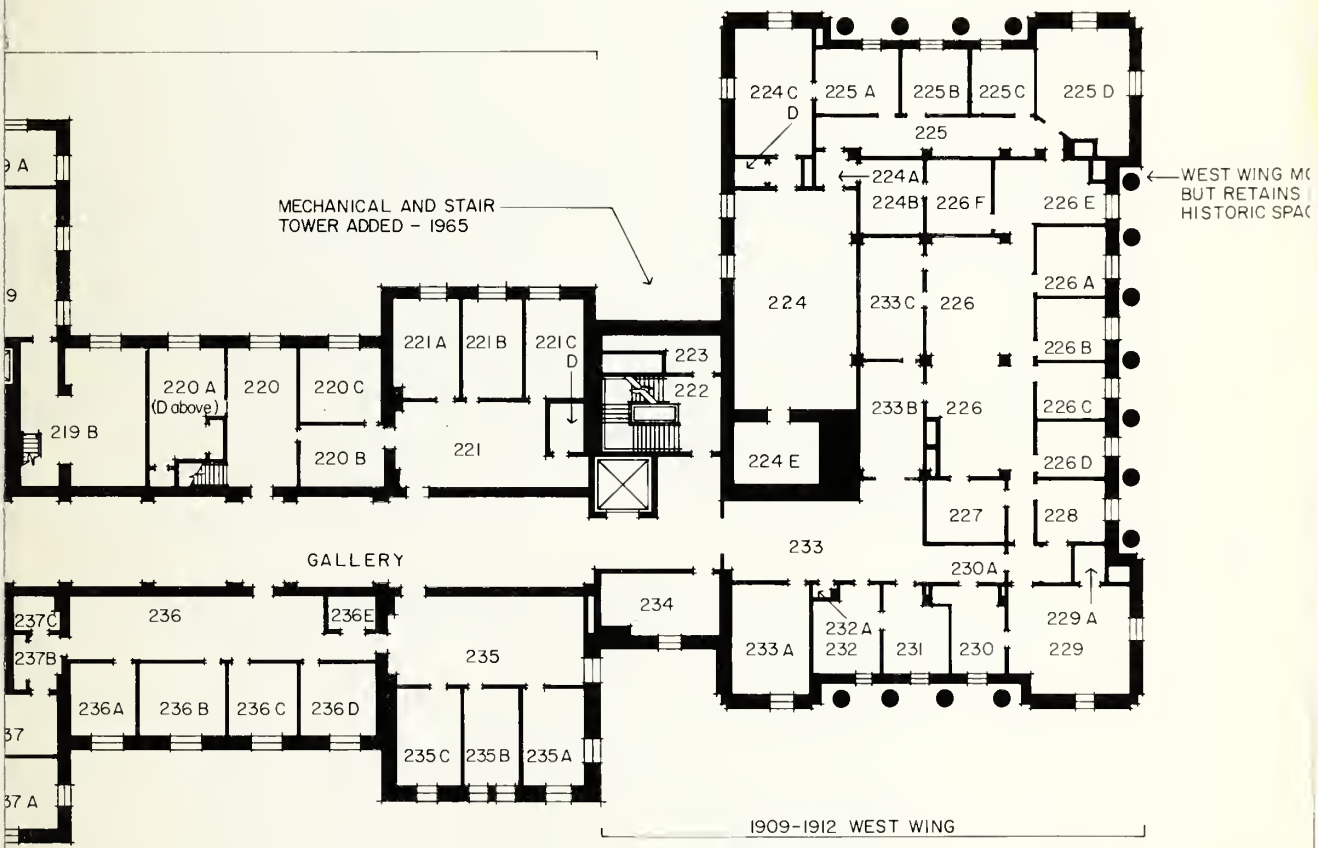
Figure 108: Room 140C - Office of Legislative Council.

HISTORIC FABRIC
SECOND FLOOR

The second floor, historically referred to as the first floor, is the main floor of the capitol building. It is accessed by the granite stair on the north (front) side of the building, and by the grand stairway from the first floor on the south. The second floor accomodates the floor of the rotunda, grand entrance loggia, Governor's, Lieutenant Governor's, Secretary of State's, Treasurer's, Auditor's, and Supreme Court Clerk's Offices. The grand stair leads to the third floor from the rotunda of this floor.

The 1899-1902 portion of this floor was reconstructed and restored in 1964. Floors and corridor ceilings are new materials. Walls in the rotunda have been reinforced with pneumatically placed concrete on the back of the wall, thus leaving the historic surface intact. The rotunda was painted in the 1930's, covering the painted Pedretti ornamentation on the second, third, and fourth floors. The rotunda is historic from the fourth floor to the top of the dome. Marble wainscot and columns in the galleries were removed to protect them while installing the new walls and floor slabs and then restored to the original configuration. The galleries were then repainted to match the rotunda walls of ashlar stone.

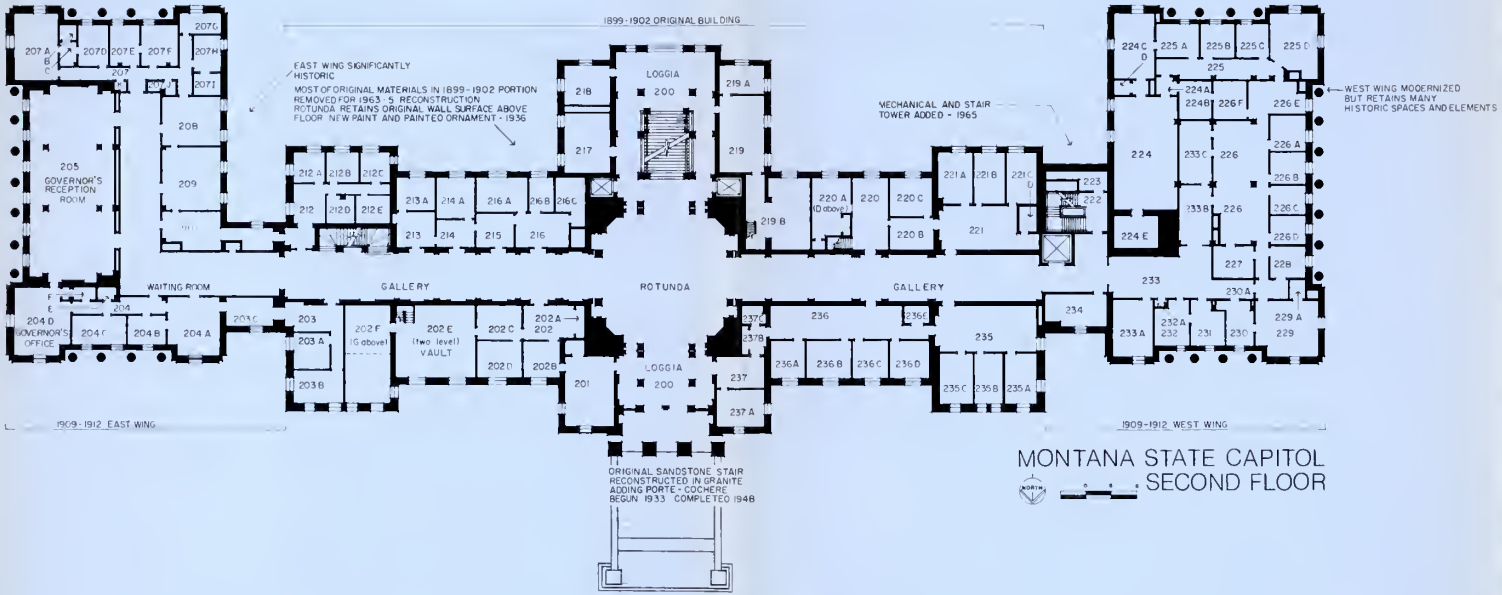
Wings constructed in 1909-1912 retain many of their historic spaces and elements. The east wing, accomodating the Governor's Offices, has undergone few alterations and exhibits many historic plaster ceilings, marble, and woodwork.



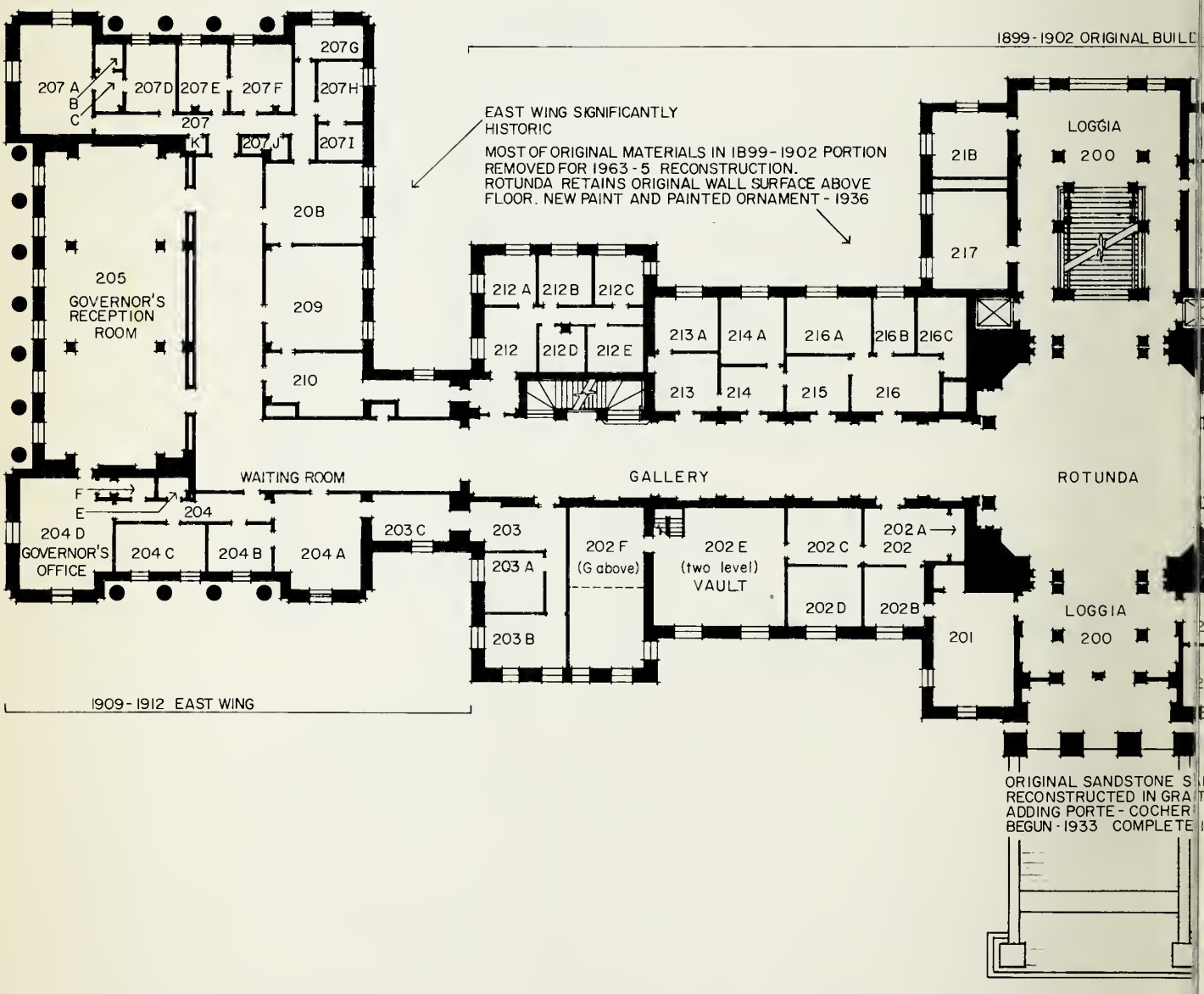
MONTANA STATE CAPITOL
SECOND FLOOR

NORTH

0 8 6



MONTANA STATE CAPITOL
SECOND FLOOR


1899-1902 ORIGINAL BUILD
EAST WING SIGNIFICANTLY HISTORIC
MOST OF ORIGINAL MATERIALS IN 1899-1902 PORTION REMOVED FOR 1963-5 RECONSTRUCTION. ROTUNDA RETAINS ORIGINAL WALL SURFACE ABOVE FLOOR. NEW PAINT AND PAINTED ORNAMENT - 1936
207 A
B
C
207 D
207 E
207 F
207 G
207 H
207 K
207 J
207 I
207
205 GOVERNOR'S RECEPTION ROOM
20B
209
210
212 A
212 B
212 C
212
212 D
212 E
213 A
214 A
216 A
216 B
216 C
213
214
215
216
217
21B
LOGGIA
200
WAITING ROOM
GALLERY
ROTUNDA
F
E
204
204 D GOVERNOR'S OFFICE
204 C
204 B
204 A
203 C
203
203 A
203 B
202 F (G above)
202 E (two level) VAULT
202 C
202 A
202
202 D
202 B
201
LOGGIA
200
1909-1912 EAST WING
ORIGINAL SANDSTONE S
RECONSTRUCTED IN GRA
ADDING PORTE-COCHER
BEGUN-1933 COMPLETE

INDIVIDUAL ROOM DESCRIPTIONS
SECOND FLOOR

Room 200 - Rotunda

The rotunda is the conceptual seat of government in Montana. It marks the point where the axis of the citizens and the axis of their government intersect. The plan shape, a circle in an octagon bounded by a square, is a device intended to contain space and to call attention to the point of origin for the generation of the shape; the center. The hemispheric dome contains the vertical space and focuses the space towards the center. This center, unencumbered by statuary or memorial, can be occupied by the visitor.

The occupation of the center of the rotunda is the culmination of a process undertaken by the observant visitor. The copper dome of the rotunda is the identity of the capitol building from a distance. It is toward this dome that the automobile will be steered or the feet pointed. When arriving at the site, the dome, surmounted by a Lady of Liberty, marks the center of pedestrian access. The landscape materials, statuary, flagpoles, and grand granite stair punctuate the north-south axis and lead toward the dome, which protects and marks the rotunda.

The loggia, or narthex (called the grand entrance in Bell & Kent's drawings, see Figure 115) is entered after passage under the monumental pedimented portico, and its low scale is a device to heighten anticipation as you continue on axis into the rotunda. As the rotunda is gained the process is complete. You have arrived.

The rotunda is a tall, resonant, ornamented space beginning on the second floor and is punctuated by balconies on the third and fourth floor. The fourth floor is arcuated. Pendentives between the arches change the form to circular for mounting of the drum. The drum has art glass windows which are actuated by sunlight coming through small portholes in the dome, and are not effective as lighting for paintings and ornament. The hemispheric dome has an art glass occulus. Ornamentation of the dome and drum is achieved chiefly through frescoing on unarticulated plaster surfaces. Walls at the base of the rotunda are painted imitation ashlar masonry on plaster.

Openings in the walls at second and third floor levels are trabeated with squat modified Corinthian columns of scagliola (a mixture of gypsum plaster, sand, lime, and crushed stone, polished to resemble marble) with gilt plaster capitals. Engaged square pilasters in both vestibule and rotunda are Tennessee marble veneer matching the marble wainscot. Memorial niches of plaster occupy the octagonal facets of the walls. The trabeated third floor balcony openings have bronze ballustrades which bow into the space on gilt plaster brackets. These ballustrades create circulation pockets on the third level and gracefully articulate the rotunda space.

Leaded glass at the fourth level has been removed and replaced by non-historic grillage. The painting "Driving of the Golden Spike" by A. Joullin, now hanging in the west arch, was originally located in the arch of a barrel vault, the space of which is now used for a committee room. The painting is removable on an aluminum sheet.

East and west from the rotunda and on the second floor, the arcaded major corridors create the long main axis of the capitol building and lead to the Governor's Offices on the east and the Attorney General's Offices. On the south side of the rotunda a grand marble interior staircase with bronze-finished cast-iron ballustrade imitates the exterior entry stair and leads to the third level. Arcades surrounding the stair are similar in composition to the arcades making up the cross axis. At the top of the stair is a leaded stained glass semi-circular window with floral ornament, flanked by double-hung leaded stained glass windows of small dimension. The ceiling above the stair, where the barrel vault was once located, is surfaced in a non-historic plastic panel.

The floor of the rotunda is terrazzo on replaced concrete. The original floor was hexagonal glass lenses set in cast-iron frames (see Figure 110.)

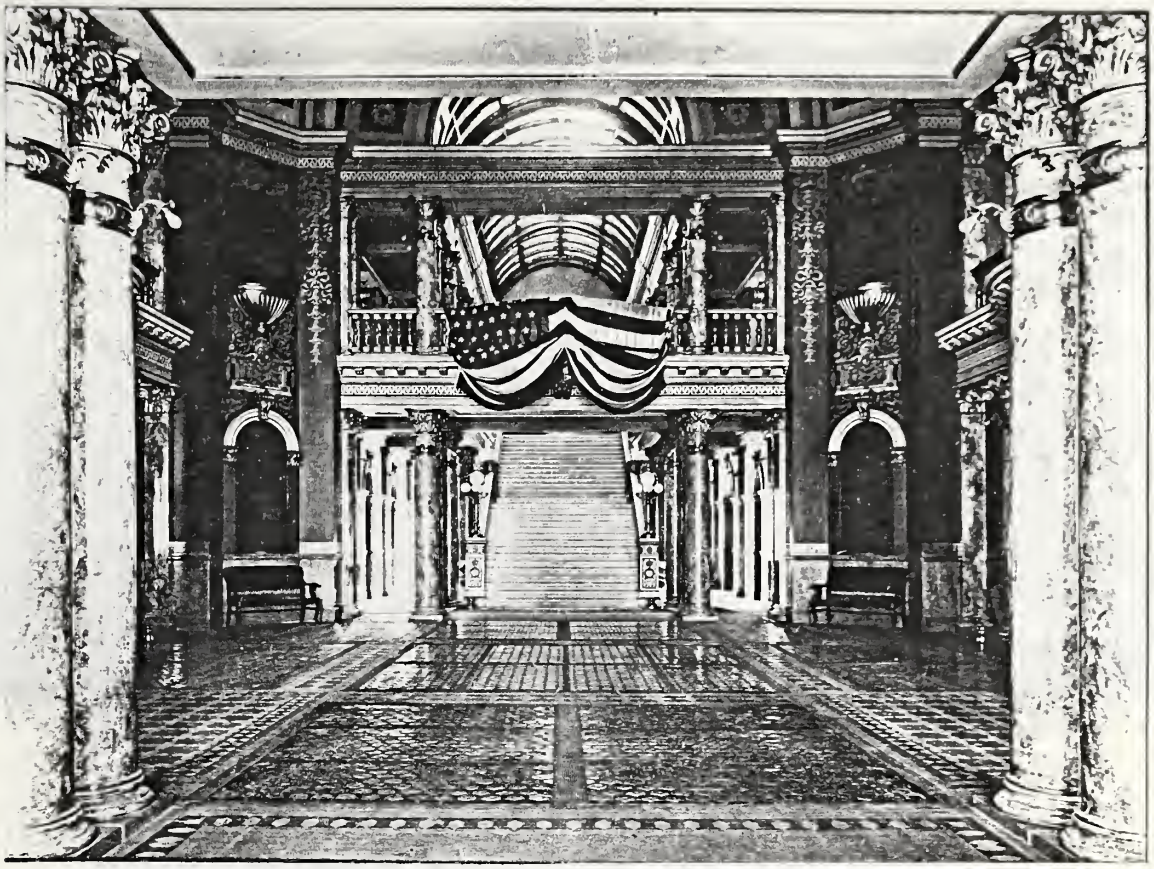


Figure 110: Rotunda and the grand stair in the capitol, 1903.

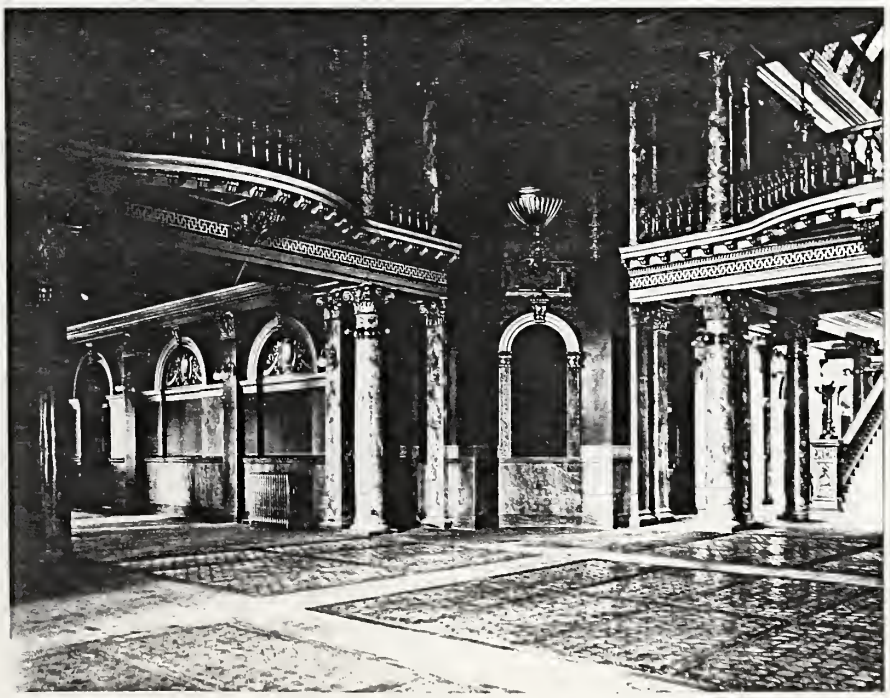


Figure 111: East gallery and rotunda in the capitol, ca. 1905.



Figure 112: Southwest corner of the rotunda and west gallery, ca. 1905.



Figure 113: Barrel vault and painting "Driving of the Golden Spike", over the grand stair, ca. 1920.



Figure 114: Grand stair to the third floor, ca. 1920.



Figure 115: Rotunda - north elevation.

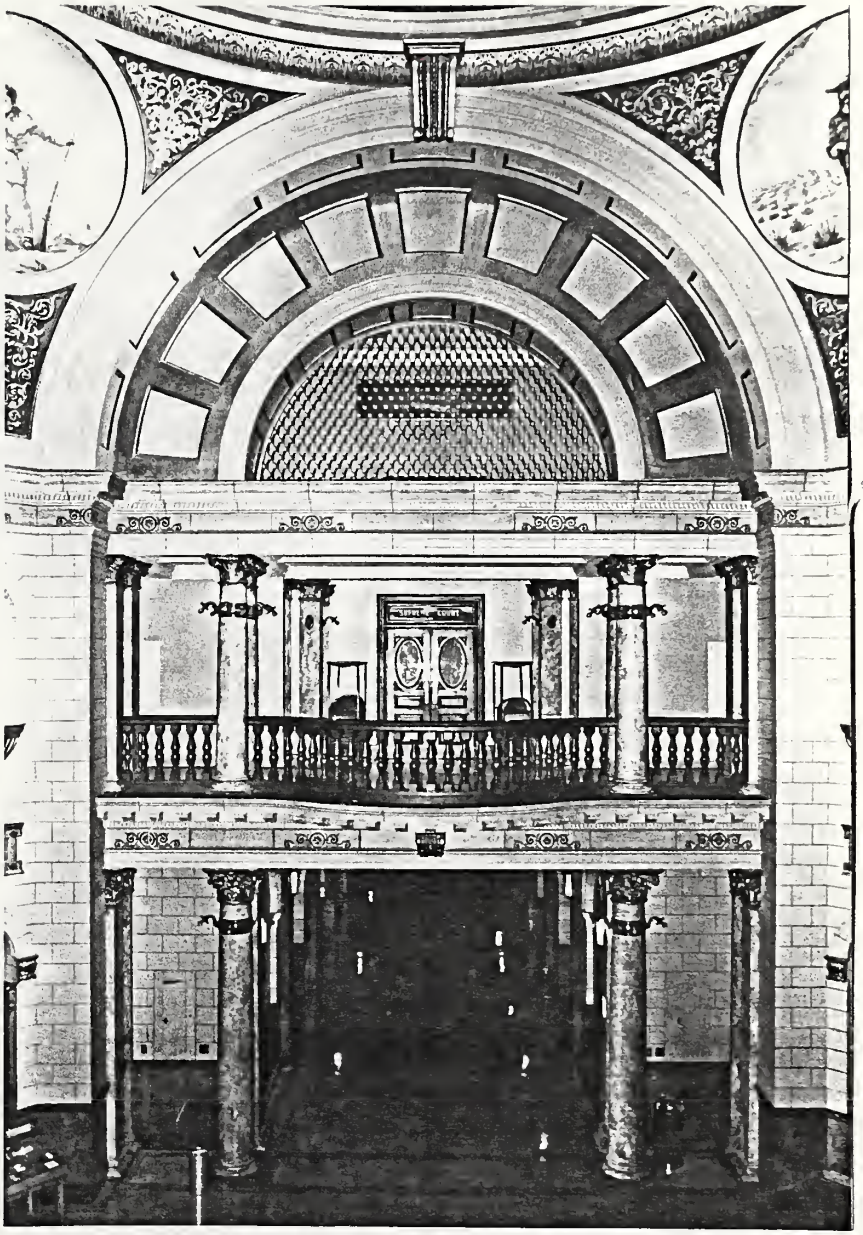


Figure 116: Rotunda - east elevation.



Figure 117: Rotunda - south elevation.

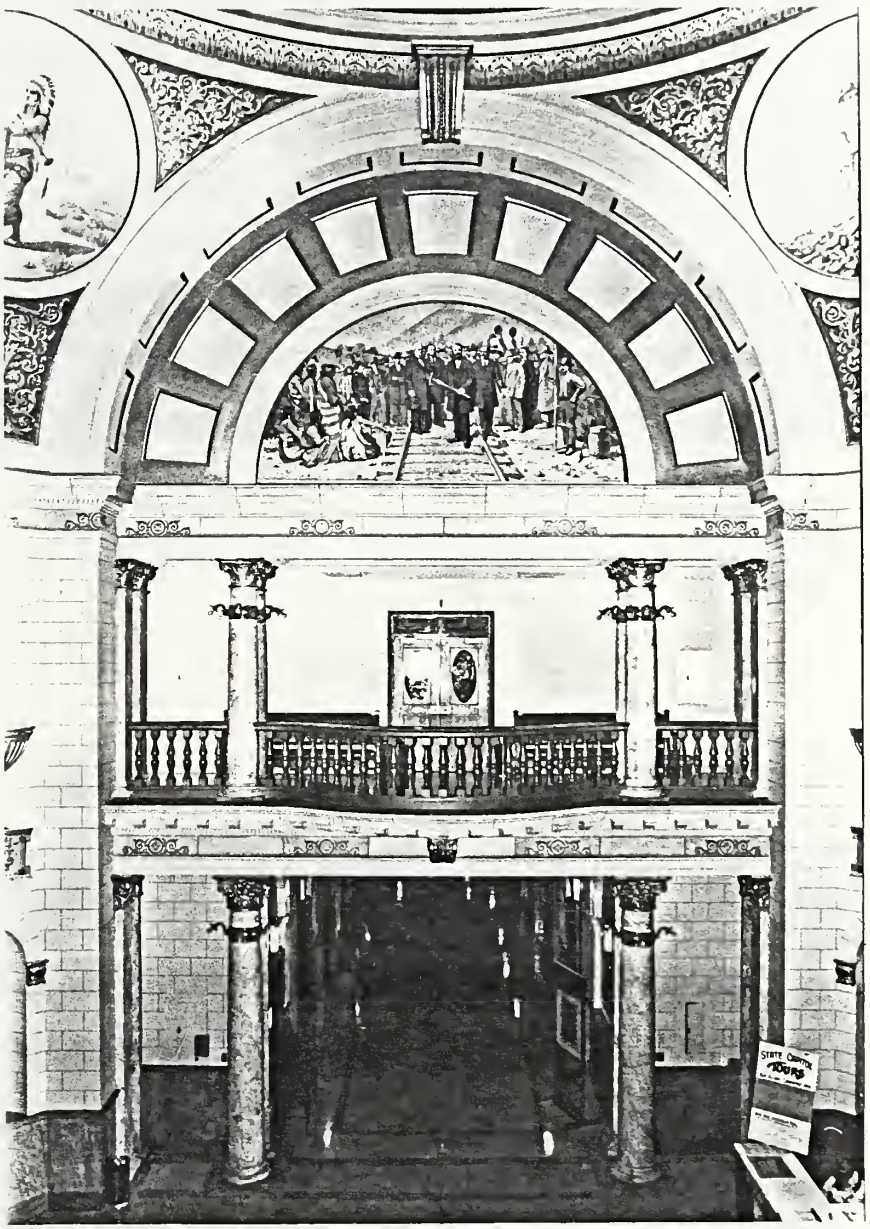


Figure 118: Rotunda - west elevation.

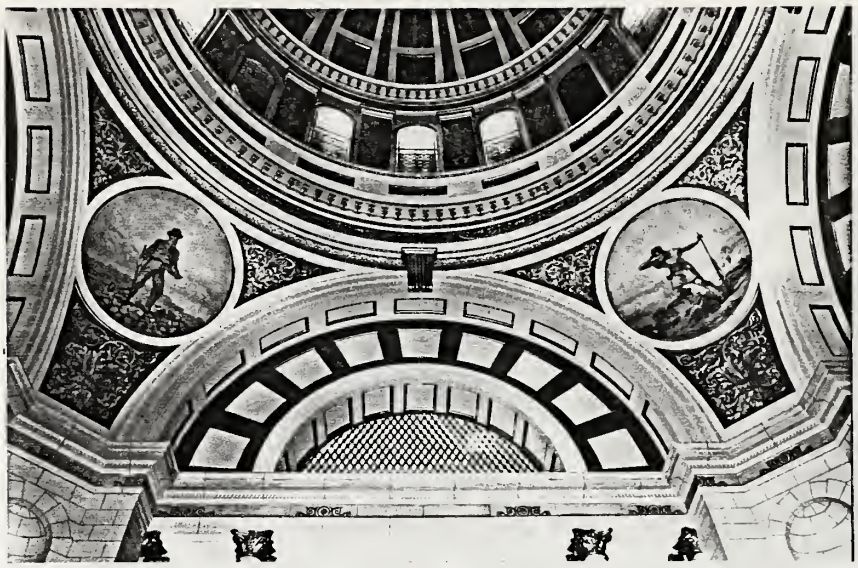


Figure 119: Rotunda - north elevation at the intersection of the dome and base.

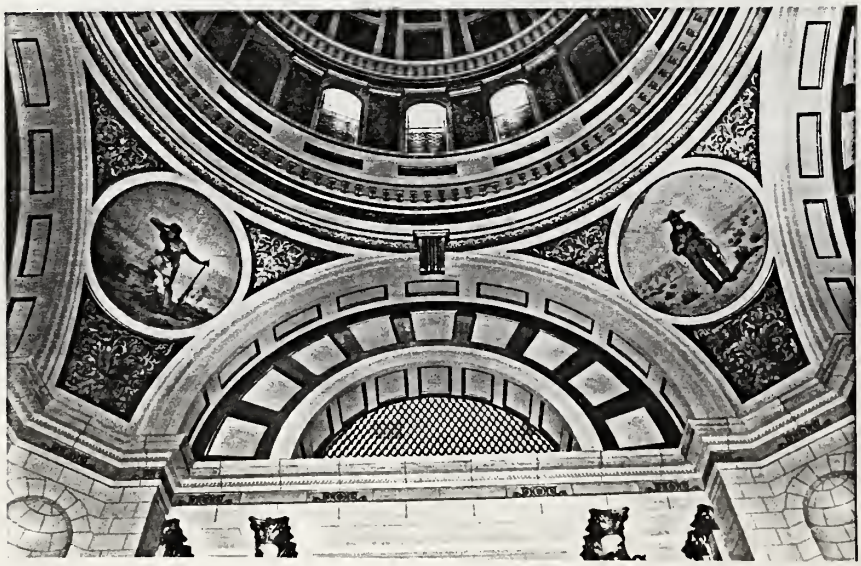


Figure 120: Rotunda - east elevation at the intersection of the dome and base.



Figure 121: Rotunda - south elevation at the intersection of the dome and base.



Figure 122: Rotunda - west elevation at the intersection of the dome and base.

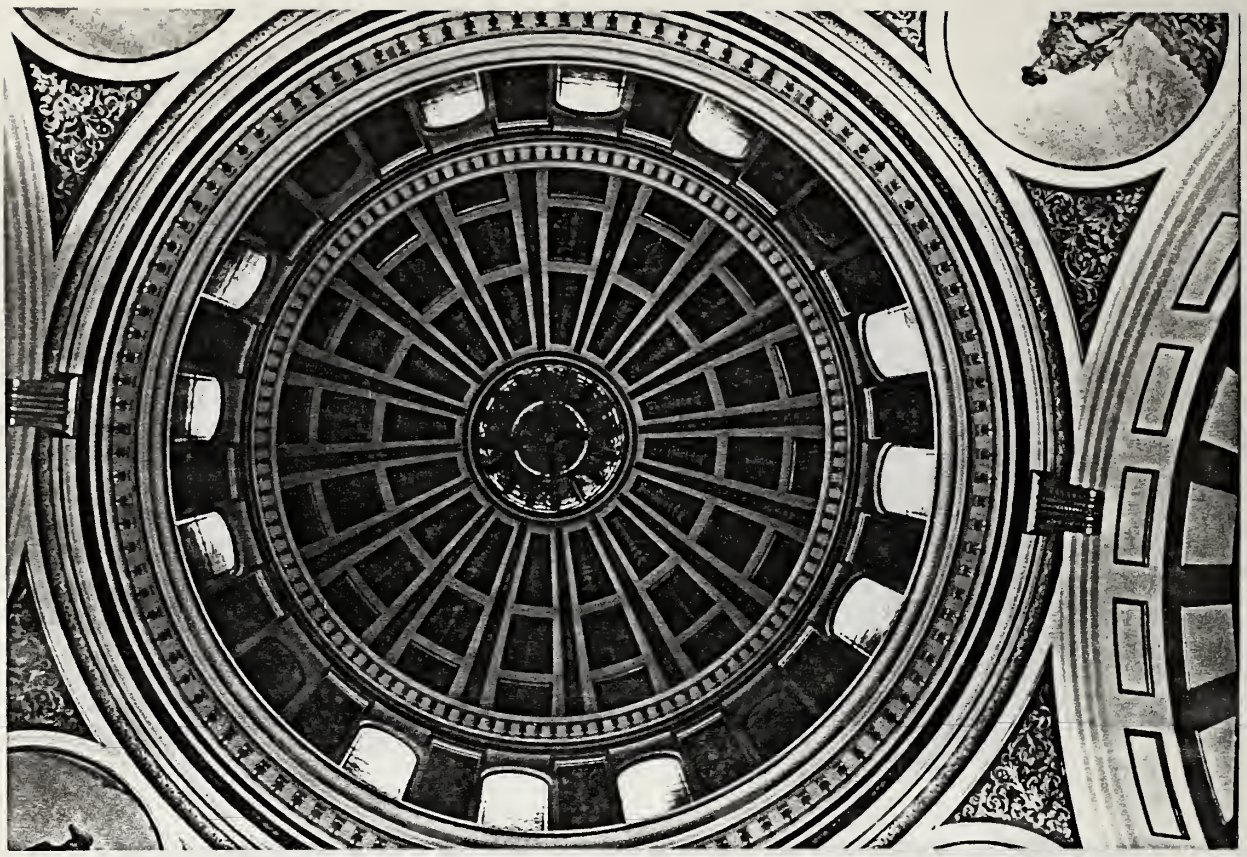


Figure 123: Rotunda dome - original from the paintings upward.



Figure 124: Grand stair - original scagliola columns and cast metal stair.



Figure 125: Grand stair - Pedretti's stained glass work in the background. The barrel vault was filled in above.

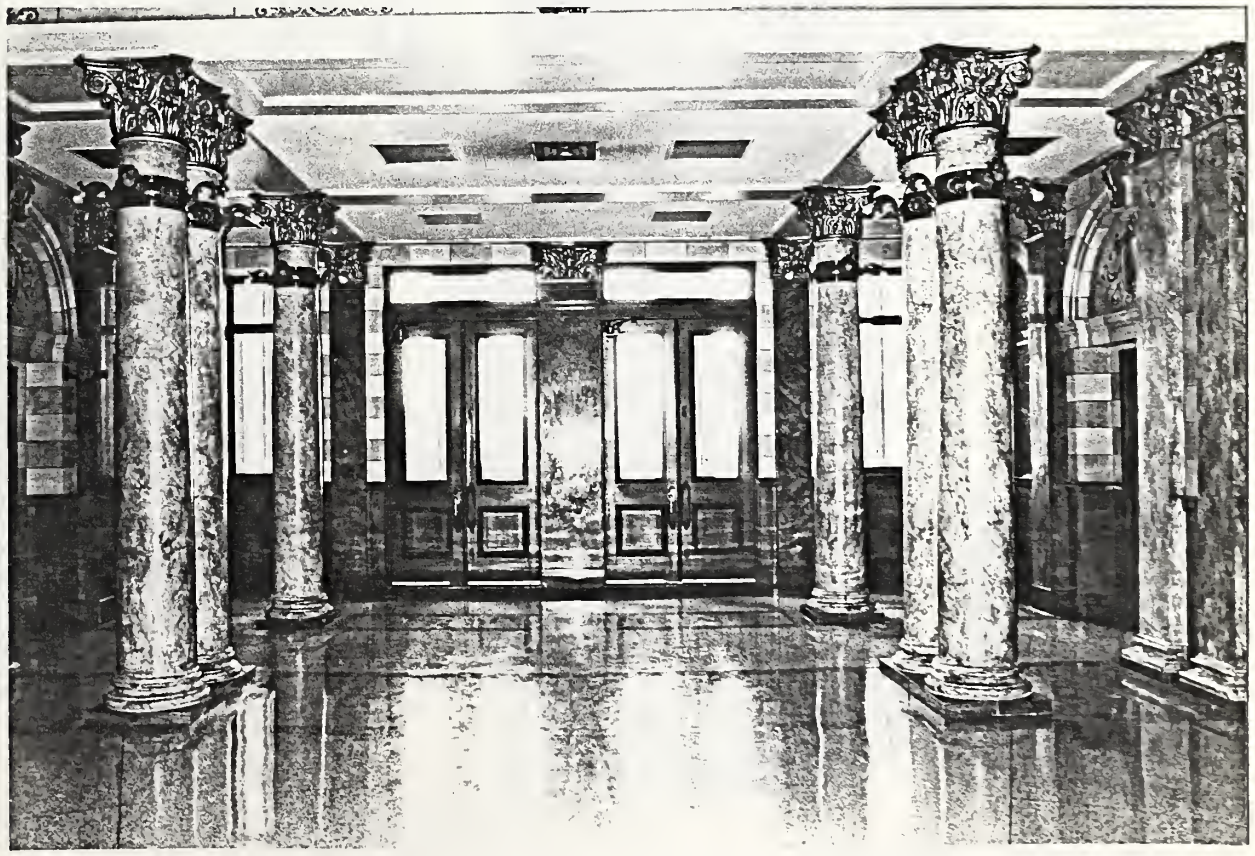


Figure 126: Entry loggia - Original scagliola columns with plaster capitals and original wood doors.



Figure 127: Entrance loggia.

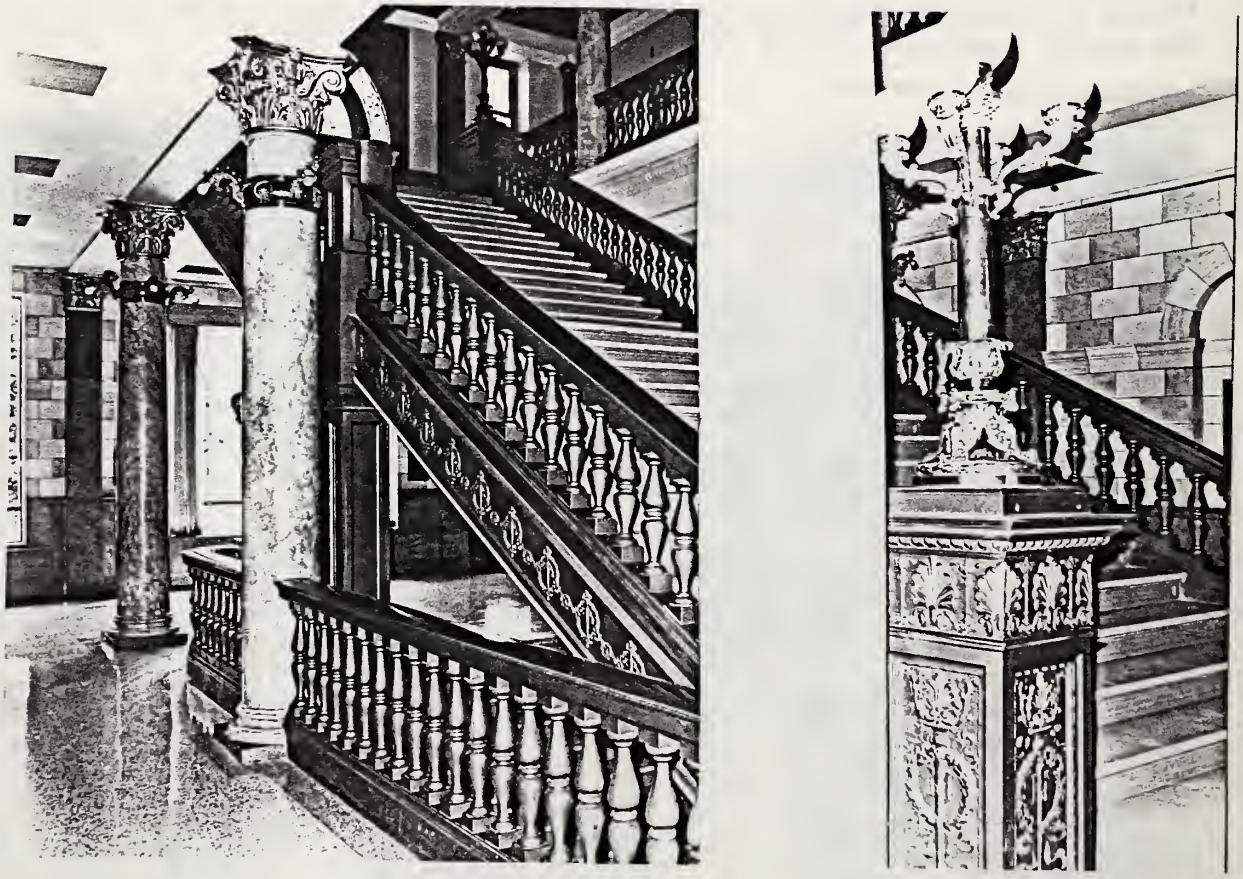


Figure 128: Grand stair - Original cast-iron stair with lighting fixtures and scagliola columns.



Figure 129: Second floor at stair - Note Jeannette Rankin statue.



Figure 130: Second floor at stair.

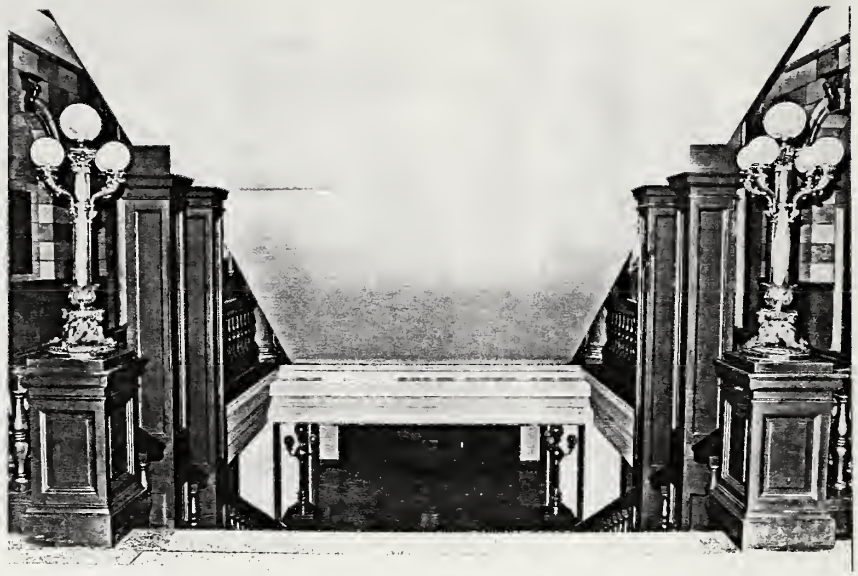


Figure 131: Second floor at stair.

Rooms 200A and 200B - Second Floor Corridors

The east and west galleries form a crossing at the rotunda and are the major east-west axis of the capitol building. The galleries are long spacious corridors which lead east to the Governor's Offices and west to the Attorney General's Offices. The galleries are expressed as arcades with engaged pilasters. The engaged pilasters are dark Tennessee marble veneer of a square hybrid Corinthian type with gilt capitals.

Walls are wainscotted in dark Tennessee marble with marble cap and base. Above the wainscot the plaster walls are now ornamented in painted imitation ashlar masonry with an articulated plaster springline course. Springing from this course are plaster arches with painted cartouche ornament in the tympania.

The ceiling is a surface of painted plaster without ornament or articulation. The floor is tan and grey patterned terrazzo.

At the east end of the east gallery is a stairway leading up with a brass curved handrail and cast bronze floral ornamented ballustrade. The bottom tread and riser protrude into the gallery to mark the assent. The arcaded pattern and the rhythm of the pilasters are altered by the presence of the stair.

Artistically, the galleries exist as a balancing device, to give an interior perspective view and a historic link to ecclesiastical and governmental architecture by the way in which it crosses with a counter axis at the rotunda.



Figure 132: East gallery.



Figure 133: East gallery - Note the original scagliola columns, marble columns, wainscot, base, and plaster capitals.



Figure 134: East gallery office door.

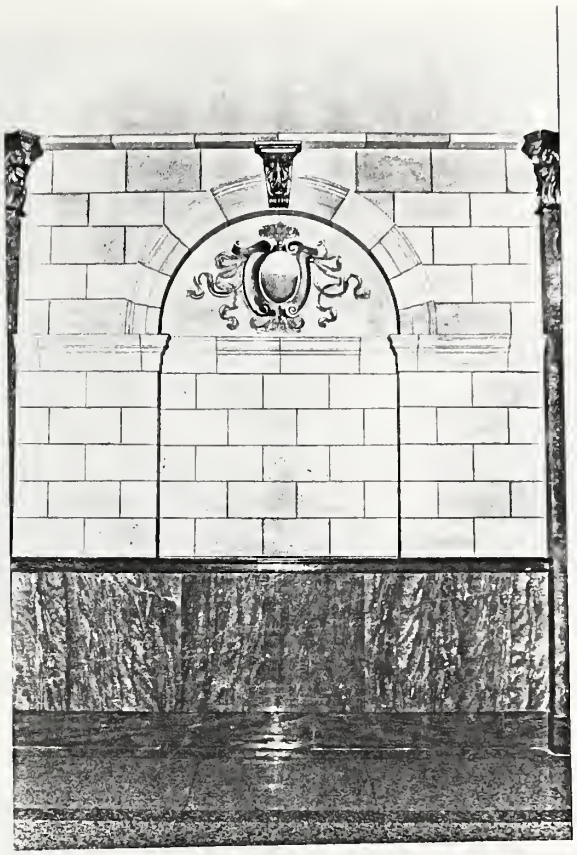


Figure 135: East gallery decoration.



Figure 136: East stair in the east gallery.



Figure 137: East gallery - Governor's Office entrance doors.



Figure 138: West gallery.



Figure 139: West gallery.



Figure 140: West gallery.

Rooms #201, 202, 202A-D, located in the 1899-1902 portion, have carpeted floors, gypsum board and plaster on pneumatically-placed concrete (and, in Room 201, new wood paneling) walls, suspended acoustical panel ceilings with fluorescent lighting, flush wood doors without architrave, and new wood and vinyl base. Windows are aluminum replacements.

Room #202E is a vault room which extends from the basement to the third floor and has been retrofitted with an intermediate level at each floor, a total of eight levels for record storage and clerical work. The room has vinyl tile on concrete floors, plaster on concrete walls, square steel tubing uprights to support the second level, steel vault doors and aluminum replacement windows.

Room #202F is a general office with a mezzanine accessed from the second vault level. The walls and ceilings are plaster on concrete and the floor is carpeted. Windows are aluminum replacements.

Rooms #203, 203A and 203B are offices having carpeted floors, walls of plaster on concrete and gypsum board on studs, flush wood and metal doors without architraves, vinyl base and aluminum replacement windows. Ceilings are suspended acoustical panel with fluorescent lighting.

Room #203C is an office located in the 1909-1912 connection between the original structure and the east wing. It has been remodeled and has flush wood doors, historic plaster ceiling, and original wood window.



Figure 141: Room 201 - Secretary of State Office.

Room #204 and 204A through 204F is a suite of offices for the Governor. Located in the 1909-1912 east wing, the offices retain many historic elements and are spatially historic. The suite has original wood panel doors and wood double-hung windows with Italianate milled wood architraves, wood base, chair rail, and picture mould. Historic plaster walls have been vinyl covered in 204, 204C, and 204D. Room 204D, the Governor's Office, has wood paneled wainscot, wood paneled walls, plaster ceiling with plaster cove moulding and non-historic fluorescent lighting. Room 204E is a kitchenette with marble base (covered with cabinets) and new cabinets and sink. Room 204F is a toilet room with vinyl wall covering, suspended acoustical ceiling, and non-historic fixtures.



Figure 142: Room 204A - Governor's Office.



Figure 143: Room 204D - Governor's (personal) Office.



Figure 144: Room 204D - Governor's (personal) Office.

Room 205 - Governor's Reception Room

The Governor's Reception Room impresses the visitor. It is a display of the power of the Governor's Office or of the state government, and it is a display of accomodation.

The length of this room is well over twice its width. This often means that the room would be poorly-proportioned and difficult to use. The ratio is altered in this case by the way in which the interior columns, engaged pilasters, and coffered ceilings spatially organize the room into three easily-perceivable volumes. The room is then seen as a large, nearly square central space with side aisles, flanked by two fireside rooms.

The room is fenestrated on the east side by six windows looking through the colonnaded east facade. The walls are of quarter-sawn oak panels of small dimension and medium hue. The column order is an octagonal-over-square Ionic order which allows the capital to show two scrolls superimposed on one another. Columns are fluted in oak. Capitals are carved oak with gilt. The two non-functional fireplaces are identical and face one another at opposite ends of the long axis. They have six-foot tall inside openings, are of a bracketed order, egg and dart ornament, and made of Vermont marble.

Floor covering is a four-color wool carpet of figured design and appears deep red. The ceilings are ornamented with raised tracery of a trefoil design featuring the bitterroot flower. The design leads up to a quadrafoil central pattern from which a chandelier is hung.

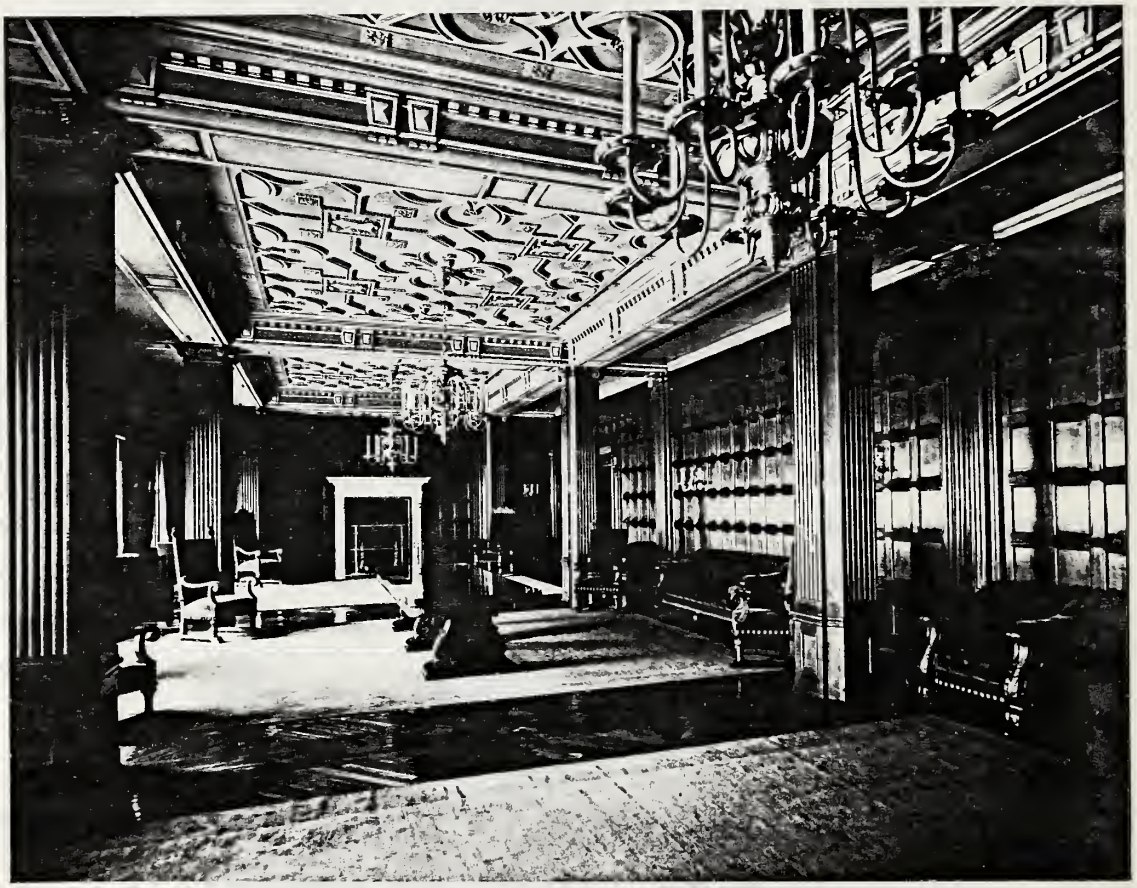


Figure 145: Governor's Reception Room, 1916.

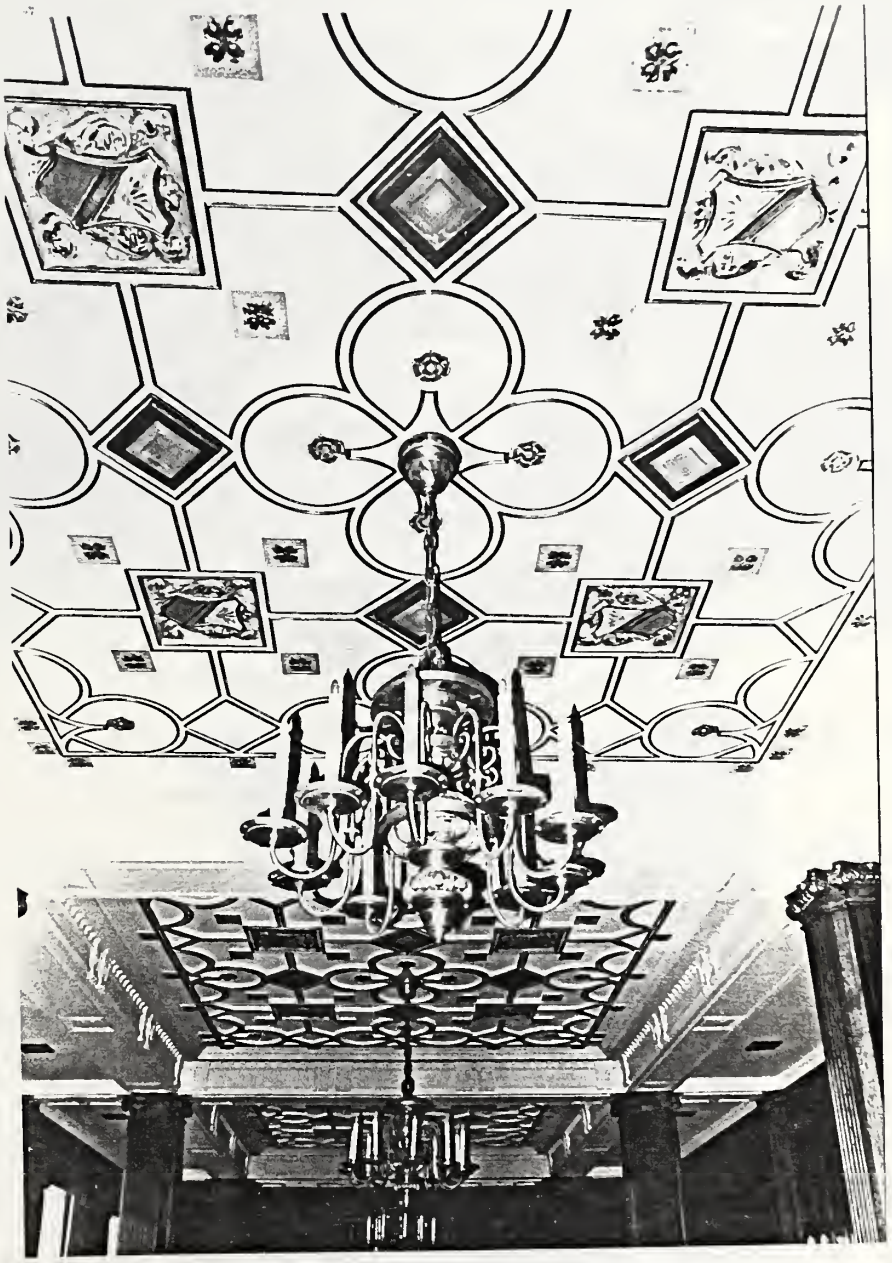


Figure 146: Room 205 - Governor's Reception Room ceiling.

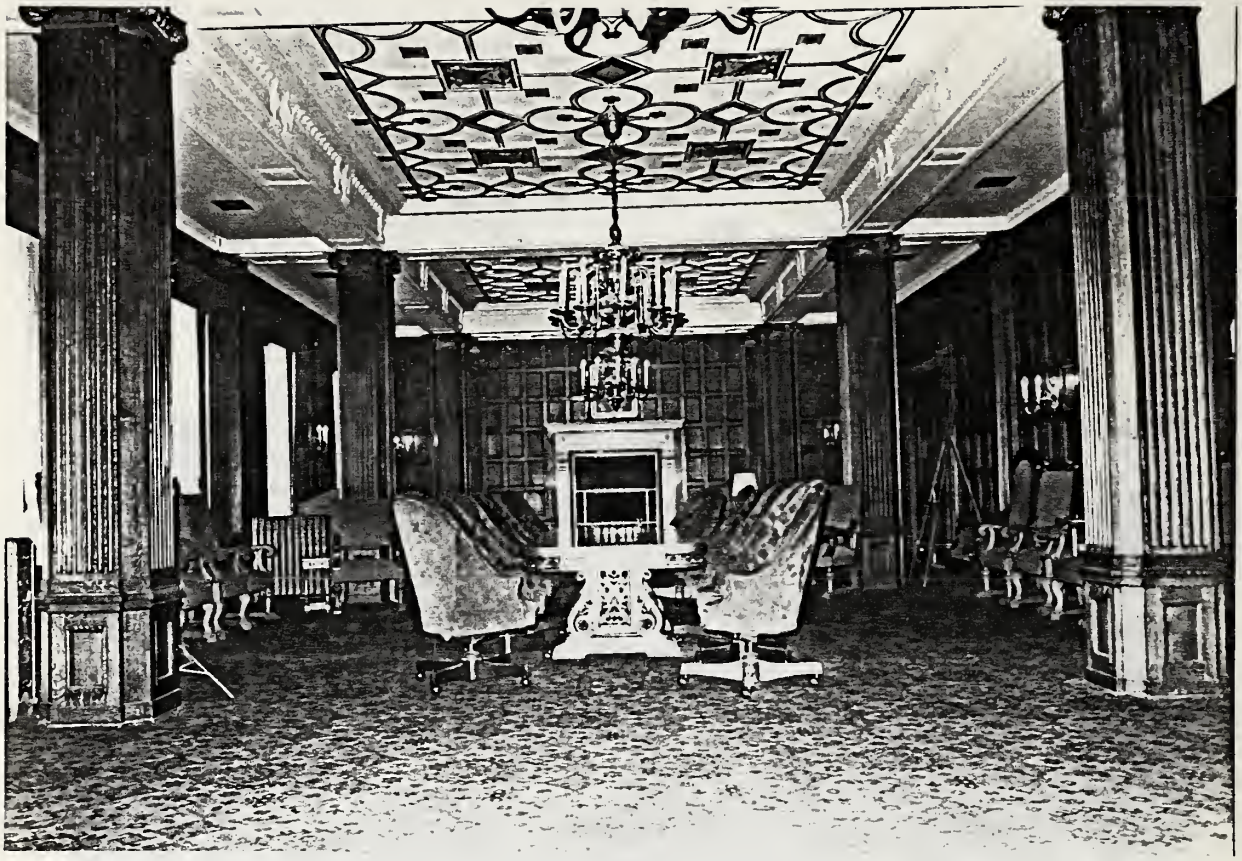


Figure 147: Room 205 - Governor's Reception Room.

Room 206 - Governor's Reception/Waiting Room

The Reception Room is a long multi-use space historically a "public corridor", characterized by a reception station facing down the long axis of the capitol building; a small, long waiting area defined by a new six-color carpet imitating a historical carpet; Vermont marble wainscot and engaged pilasters with ornamented capital; white Vermont marble door architraves and white and gilt plaster cornice. The ceiling is painted a non-historic dark blue. Wall finish above the wainscot is non-historic vinyl. The room ending on the east side is accomplished by beam between pilasters, end of figured carpet, and furnishings. It leads directly onto the transverse corridor connecting with the Lieutenant Governor's Office.



Figure 148: Room 206 - Governor's Reception/Waiting Room. Looking toward the Lieutenant Governor's Offices.



Figure 149: Room 206 - Governor's Reception/Waiting Room. Original marble columns, architrave, wainscot, and plaster cornice. The colors on the walls and ceiling have changed.



Figure 150: Room 206 - Governor's Reception/Waiting Room. Looking toward the Governor's Offices.

Rooms #207 and 207A through 207K is a suite of offices for the Lieutenant Governor. The offices, accomodated in the 1909-1912 east wing, maintain many historic elements and is spatially historic. Most office have plaster walls with vinyl wall covering in Rooms 207A and 207B. Doors are historic wood panel with Italianate milled wood architraves. Windows are original wood double-hung. Wood base, chair rail and picture mould are historic. Floors are covered with new carpeting. Ceilings are historic plaster. Room 207I is a storage vault with cork tile floor, concrete walls, floor and ceiling. Storage units are metal with egg and dart moulding.



Figure 151: Room 207 - Lieutenant Governor's Office corridor. Note original woodwork, door, frame and Italianate moulding, transom, picture mould, chair rail, and base.



Figure 152: Room 207 - Lieutenant Governor's Office corridor.



Figure 153: Room 207A - Lieutenant Governor's (personal) Office.



Figure 154: Room 207A - Lieutenant Governor's (personal) Office. Note original woodwork, door, frame and Italianate moulding, transom, picture mould, chair rail, and base.



Figure 154: Room 207B - Lieutenant Governor's (personal) bathroom.



Figure 155: Room 207D - Lieutenant Governor's Office.



Figure 156: Room 207F - Lieutenant Governor's Office. Note original woodwork.

Rooms #208, 209 and 210, offices and conference room, have plaster walls with wood base, picture mould and chair rail. Room 209 has a coffered ceiling with plaster cove moulding. Doors are wood panel with Italianate milled wood architraves, wood windows and carpeted floors. One new flush wood door in a new opening exists.

Rooms #212 and 212A to E, a suite of offices in the altered 1899-1902 portion, (originally the Treasurer's Office) have plaster on concrete exterior walls, metal and gypsum board on stud partition walls, carpeted floor, suspended acoustical ceilings and aluminum replacement windows. Corridor door is flush wood, office doors are metal.

Rooms #213, 213A, 214, 214A, 215, 216, 216A to C are offices in the altered 1899-1902 portion (originally the Law Library) with plaster on concrete walls, metal partitions, carpeted floors, suspended acoustical ceilings and aluminum replacement windows. Corridor doors are flush wood, other doors are metal and flush wood.

Rooms #217 and 218 are toilet rooms in the altered 1899-1902 portion, having ceramic tile floors and walls, acoustical tile ceilings, metal toilet partitions, new (1965) fixtures and aluminum replacement windows.

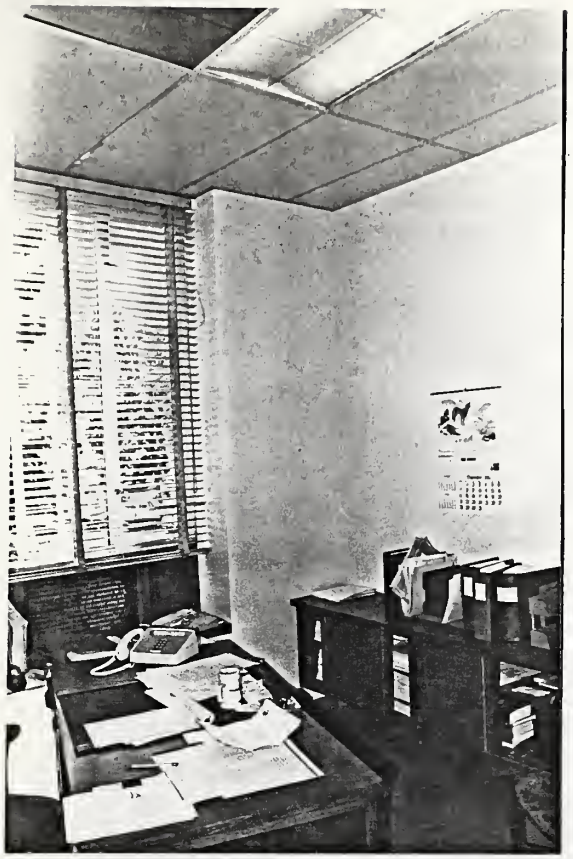


Figure 157: Room 212B - Governor's Research Office.



Figure 158: Room 216A - Governor's Office.



Figure 159: Room 219 - Supreme Court Clerk.

Rooms #219, 219A and B are offices and storage for the Clerk of the Supreme Court in the altered 1899-1902 portion (originally the Superintendent of Public Instruction Office) with vinyl wall covering, vinyl tile floor, acoustical tile ceiling, and aluminum replacement windows. The storage vault is concrete and plaster on concrete and has a second level with plywood on steel grate grid and concrete and steel stair. A portion of the vault extends into the space originally occupied by the Supreme Court.

Rooms #220 and 220A to D is a suite of offices in the altered 1899-1902 portion (originally the Supreme Court) with vinyl tile floors, vinyl wall covering, acoustical tile ceilings, and aluminum replacement windows. Room 220A is a two level space, the second level, 220D, having a plaster on concrete ceiling.

Rooms #221 and 221A-D are offices in the altered 1899-1902 portion (originally the Supreme Court Justices' Chambers) having vinyl wall covering, carpeted floors, acoustical tile ceilings, flush wood doors, and aluminum replacement windows. Room #221D is a toilet room with new materials.

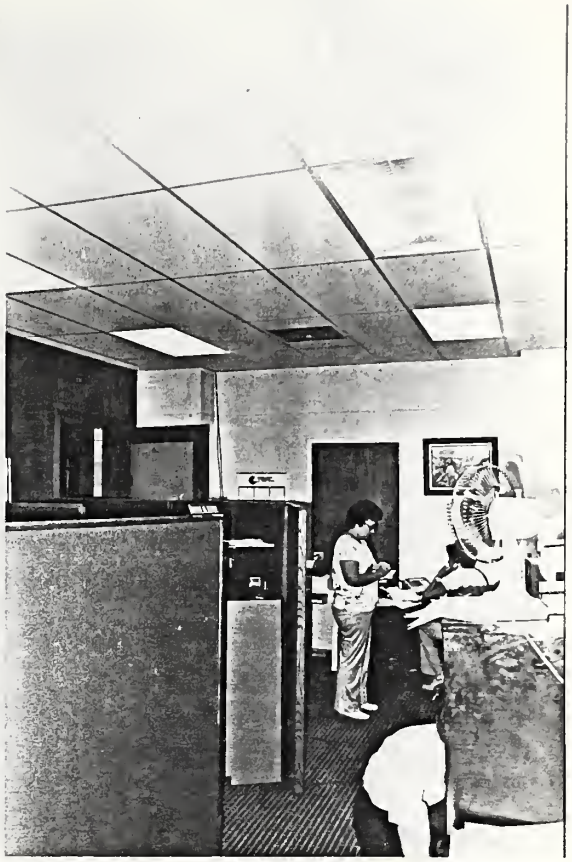


Figure 160: Room 221 - Governor's Office.

Room # 222 is a stairway in the 1965 addition to the connection between the 1899-1902 portion and the 1909-1912 west wing. It is a ceramic tile on concrete room with a textured sprayed ceiling.

Room #223 is a concrete storage room in the 1965 addition as in #222. The south wall is concrete on granite and has been moved to the south from its original (1909-1912) position.

Room #224 is a library for the State Treasurer's Office in the 1909-1912 west wing, having been formed from two treasurer's work spaces. The room has been partially altered, two windows having been enclosed by the addition in 1965 (see Rooms #222 and 223). Historic wood base is on all walls. The picture mould is missing at filled-in windows. The ceiling is historic plaster.

Room #224A is a vestibule or entryway between office rooms. It is a historic space with new floor carpeting and a new flush wood door in one of the three openings.



Figure 161: Room 224B - Attorney General's Office. Part of the original corridor with marble columns, architrave and wainscot, plaster cornice, and wood doors with transom.

Room #224B is an office located at the south end of the original corridor and has marble wainscot, base, door architraves, and corner columns. A gypsum board on stud partition with new wood base constitutes the north wall. Other walls and ceilings are historic plaster.

Room #224C and D is an office, historic in elements and arrangement. It has a wood base, picture rail, milled Italianate door architraves, plaster ceiling, wood windows, and a new carpeted floor. Room 224D is an adjoining toilet room which is historic excepting new sink and water closet.

Room #224E is a safe vault with historic vault door, metal ceiling, concrete walls, and vinyl tile flooring. The vault contains two cubic safes marked "State Treasurer, Montana" within it.

Rooms #225 and 225A to D are a suite of offices located in the 1909-1912 west wing (originally the State Auditor's Vault). The parititons between offices and the south corridor wall are recent additions. The wood panel door in room 225A came from another door opening. Remnants of historic wood base exist, windows are original. The rooms have been carpeted and there is a new acoustical tile ceiling.



Figure 162: Room 224B - Attorney General's Office.



Figure 163: Room 225C - Attorney General's Office.



Figure 164: Room 225D - Attorney General's Office.



Figure 165: Room 226 - Attorney General's Office.

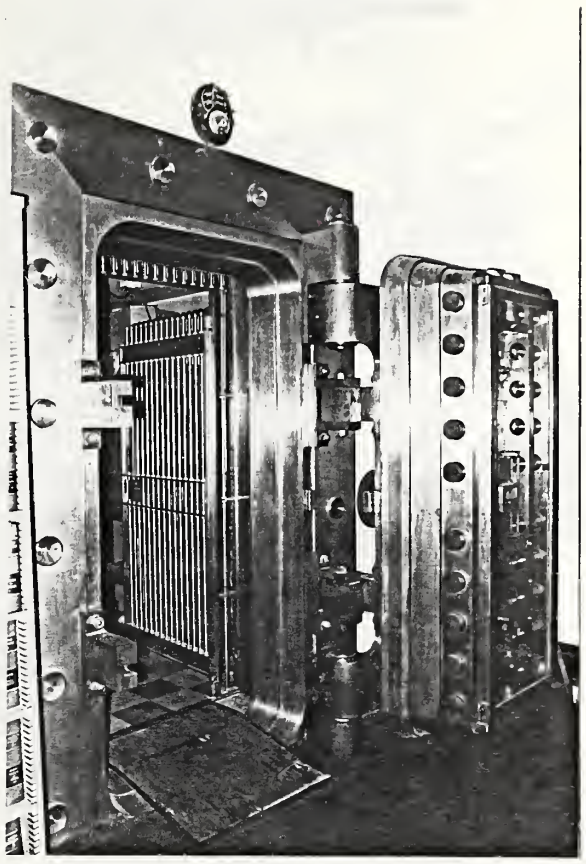


Figure 166: Room 226 - Attorney General's coffee room. Originally the vault for the State Treasurer's Office.

Rooms #226 and 226A to F are a general office and a suite of offices in the original auditor's working space. Room 226 has a wood base, chair rail and picture mould. Offices have gypsum board partitions on studs and historic plaster walls at exterior. Windows are original wood double-hung. The east and south walls of 226F are plaster with historic base and picture mould.

Room #227 is an office (originally part of a lobby) with two walls having historic base, chair rail and picture mould. The north wall is a new gypsum board on stud partition.

Room #228 is an office with historic base and picture, continuing use as an office. Picture mould is integral with wood window architrave.

Room #229 and 229A is the Attorney General's Office and adjoining toilet room. Walls are paper on plaster to the picture mould and plaster above. Door and window architraves are Italianate milled wood. A marble step exists to the toilet room. Room 229A has a terrazzo floor, marble base, plaster walls, and new fixtures.



Figure 167: Room 227 - Attorney General's Office. Note the original woodwork.



Figure 168: Room 229 - Attorney General's (personal) Office and bathroom. Note the original woodwork and marble.



Figure 169: Room 229 - Attorney General's (personal) Office.



Figure 170: Room 231 - Attorney General's Office. Note original woodwork.

Rooms #230, 231, 232 and 233A are offices retaining many historic elements. Rooms 230 and 231 have been made by dividing the original Auditor's Conference Room with a gypsum board partition. The windows and doors are original and have Italianate architraves. There is a wood base and picture mould. Ceilings are suspended acoustical tile.

Room #230A is a corridor with north and west wall having a historic base and plaster walls. The south and east walls are gypsum board with new wood base.

Rooms #233B and 233C are a conference room and an office located in the original corridor. East and west walls are historic with marble base, wainscot, and marble veneer engaged pilasters. They have acoustical tile ceilings with cornice moulding on east and west walls. Door openings have marble architraves.



Figure 171: Room 233 - Attorney General's Reception Room. Note original marble architrave, wainscot and base, wood doors, transom, and plaster cornice.

Room 233 - Attorney General's Reception Room

Located at the west end of the west corridor, being once the east-west leg of the L-shaped "public corridor" in the 1909-1912 west wing, is the Attorney General's Reception Room. The west wall has been altered and has new detailing in gypsum board similar to plaster details and a wood base. The north and south walls have a Vermont marble base, wainscot, and door architraves. The floor is new carpet with a marble border. The ceiling is acoustical tile on historic plaster and has historic plaster cornices. Doors are historic wood panel.

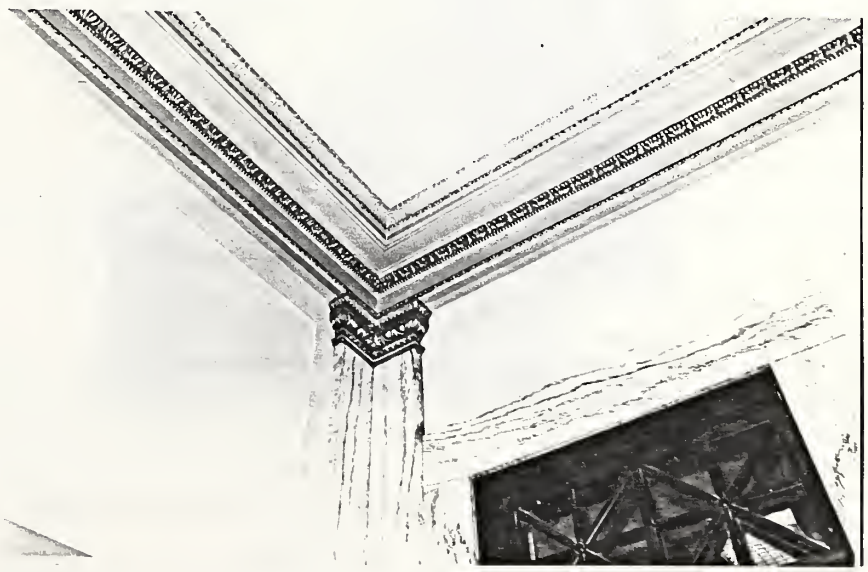


Figure 172: Room 233 - Attorney General's Reception Room. Note the original marble and plaster details.



Figure 173: Room 233 - Attorney General's Reception Room. Note the original marble, wood, and plaster mouldings.



Figure 174: Room 233C - Attorney General's Office. Part of original corridor.

Room #234 is an office and file room located in the 1909-1912 connection between the 1899-1902 portion and the west wing. The office occupies space once used as an elevator shaft and circulation space. It has vinyl wall covering and a carpeted floor.

Rooms #235 and 235A to 235C are a conference room and offices in the altered 1899-1902 portion. A part of the conference room was once a stair similar in design to the stair near the present Governor's Office. Part of the conference room and offices 235A to C were the Attorney General's Offices. The rooms have vinyl wall covering, carpeted floors, and acoustical tile ceilings. Windows are aluminum replacement units.

Rooms #236 and 236 A through 236 E are a suite of offices in the altered 1899-1902 portion, originally the Governor's Reception Room. The rooms have vinyl wall covering, carpeted floors, acoustical tile ceilings, flush wood doors and aluminum replacement windows. Room 236E is a closet.

Rooms 237, 237A through 237C are offices, a short corridor, and a small storage room which once accomodated the Governor's Office and a vault. Located in the altered 1899-1902 portion, the offices have vinyl wall covering, carpeted floors and acoustical tile ceilings.



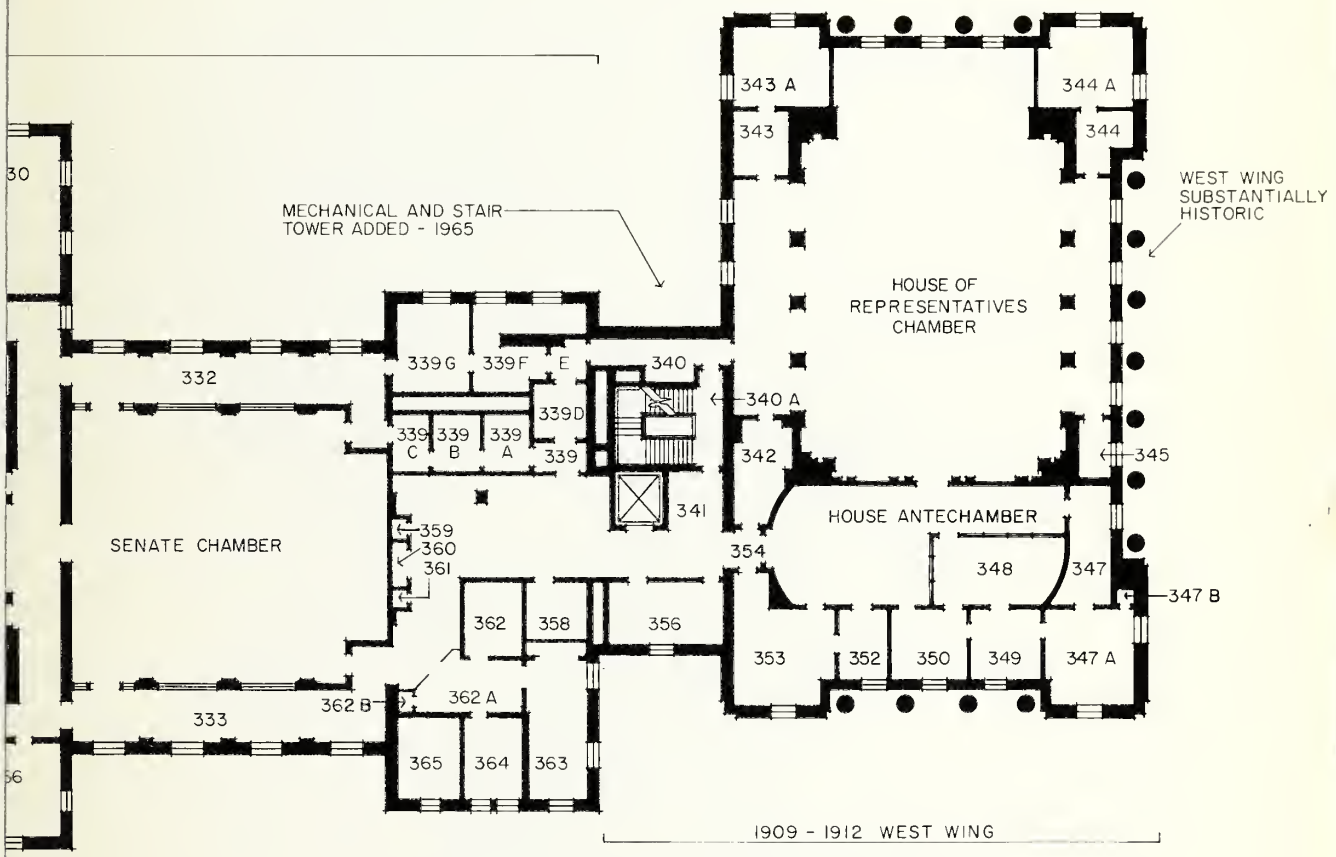
Figure 175: Room 235 - Governor's Budget Office/Seminar Room.

HISTORIC FABRIC
THIRD FLOOR

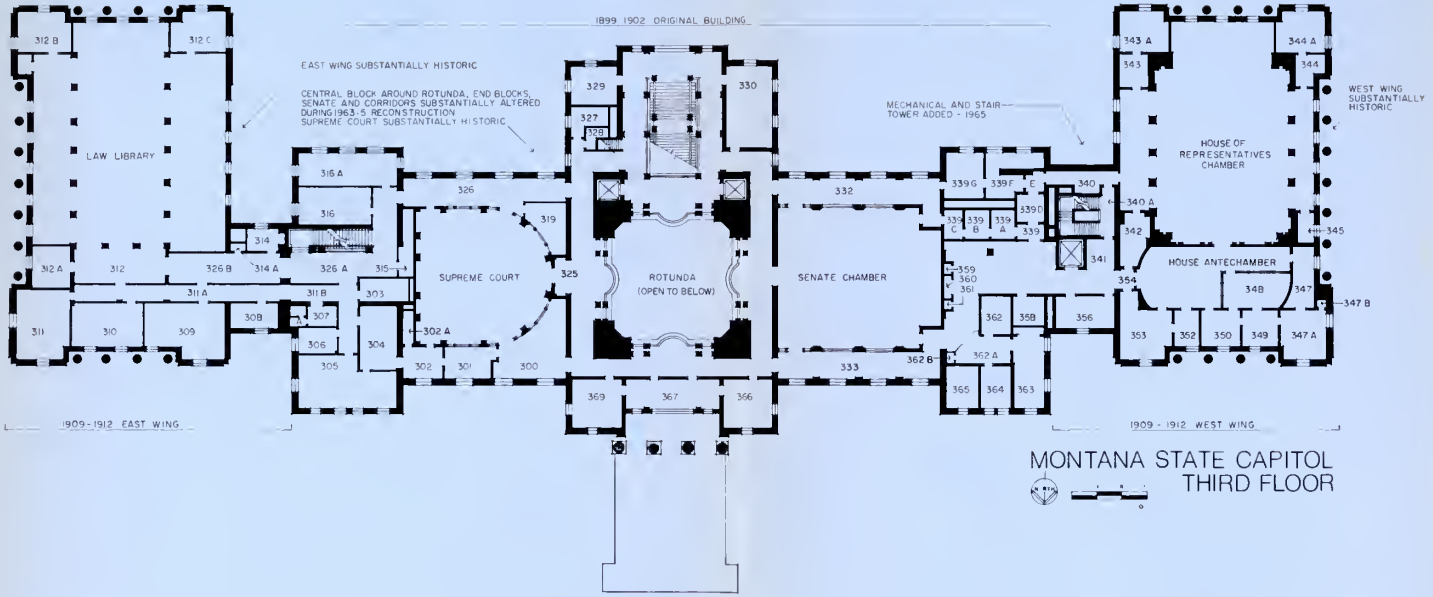
The third floor, historically referred to as the second floor, accomodates the floors of the Senate, House of Representatives, Supreme Court, and Law Library. Offices and auxilliary spaces on this floor are generally on the perimeter of the major spaces and are occupied during legislative sessions. Supreme Court Offices and the Law Library are in continuous use.

The 1899-1902 portion has been altered during the 1964 reconstruction and restoration. Pneumatically placed concrete was placed on the outside surface of the Supreme Court Chamber (originally the Senate) allowing the interior surfaces to remain historic. The Senate (originally the House of Representatives) has been substantially altered from floor to cornice. The Senate walls have been removed and replaced with steel stud and gypsum board with a vinyl wall covering. Above the cornice, the historic ceiling remains intact.

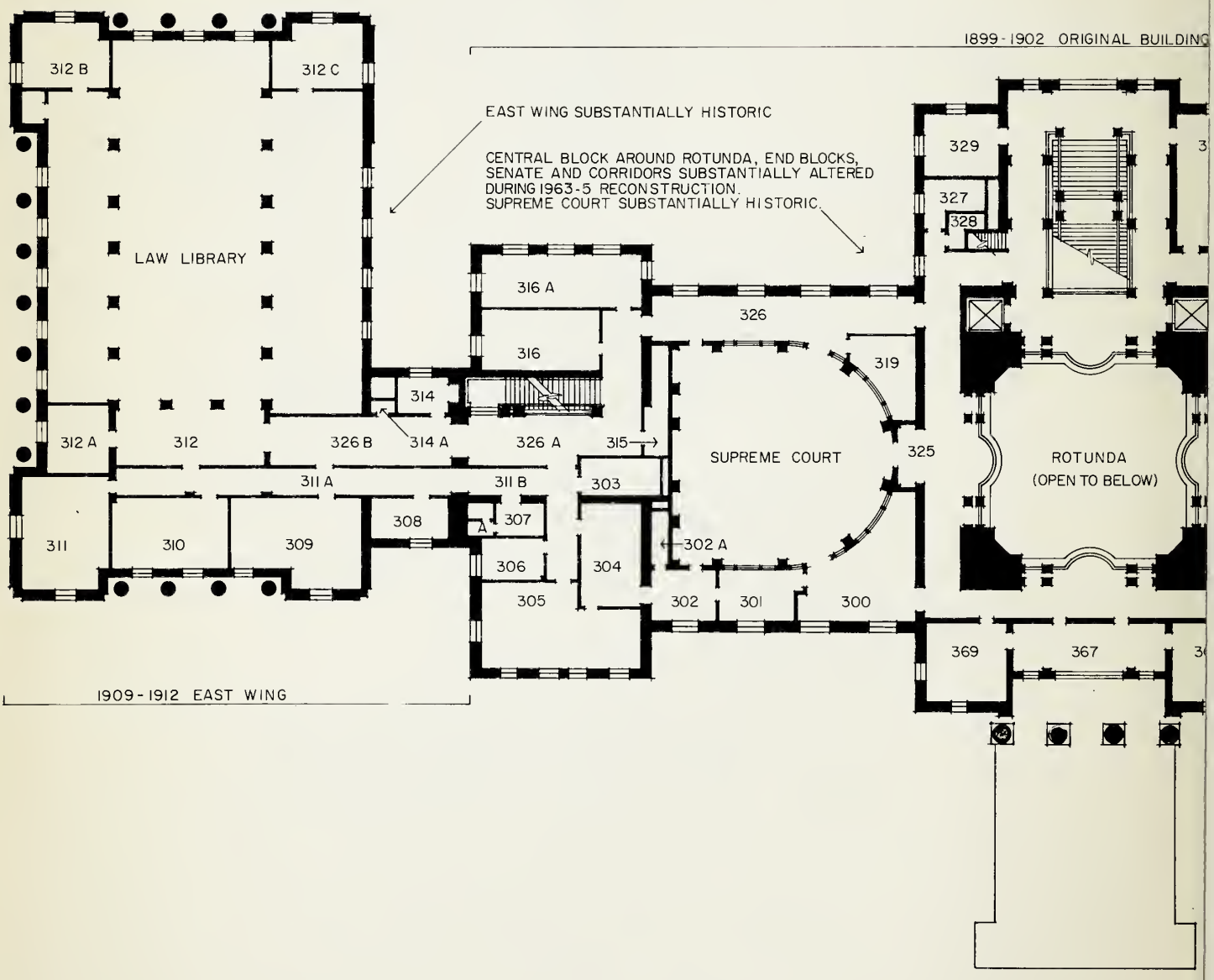
The 1909-1912 wings have undergone some modernization, but remain essentially historic. The east wing, housing the Law Library and Supreme Court Offices, has received some lowered acoustical panel ceilings with fluorescent lighting. The west wing, accomodating the House of Representatives and Members' Lobby, has retained much of its historic integrity.



MONTANA STATE CAPITOL
THIRD FLOOR



MONTANA STATE CAPITOL
THIRD FLOOR


1899-1902 ORIGINAL BUILDING
EAST WING SUBSTANTIALLY HISTORIC
CENTRAL BLOCK AROUND ROTUNDA, END BLOCKS, SENATE AND CORRIDORS SUBSTANTIALLY ALTERED DURING 1963-5 RECONSTRUCTION.
SUPREME COURT SUBSTANTIALLY HISTORIC.
LAW LIBRARY
312 B
312 C
312 A
312
326 B
314 A
326 A
315
311 A
311 B
311
310
309
308
307
306
305
316 A
316
314
303
304
302 A
302
301
300
326
329
327
328
319
325
SUPREME COURT
ROTUNDA
(OPEN TO BELOW)
369
367
1909-1912 EAST WING

INDIVIDUAL ROOM DESCRIPTIONS
THIRD FLOOR

Rooms #300, 301, 302 and 302A are located on the north side of the Supreme Court in the altered 1899-1902 portion. Walls continguous with the Supreme Court have retained the historic wood-trimmed view windows into the Court and plaster cornice at the ceiling. The bottom portion of those walls has been reconstructed and now has a vinyl base on plaster. Other walls have been reconstructed and windows have been replaced by aluminum windows. Floors are new carpet. Originally, these rooms were a lobby.



Figure 177: Room 300 - Supreme Court Office.



Figure 178: Room 300 - Supreme Court Office.



Figure 179: Room 301 - Supreme Court Office.

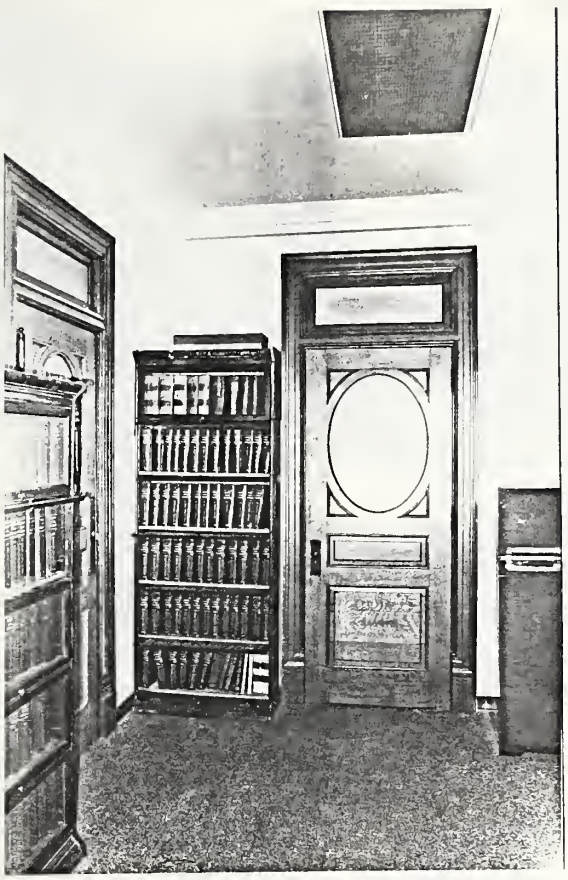


Figure 180: Room 302 - Supreme Court Office.

Room #303 is a mens' toilet room, constructed in 1964-1966 in the original corridor.

Rooms #304,305, 306, 307 and 307A are Supreme Court Justices' Chambers in the altered 1899-1902 portion. The rooms have carpeted floors, vinyl base plaster walls, acoustical tile ceilings, and aluminum replacement windows. Room 305 has plywood paneling. Room 307 is a women's lounge with attendant, toilet and lavatory rooms. Floor is vinyl tile, walls are plaster and ceiling is acoustical tile.

Rooms #308, 309, 310, 311 and 311A-B are Supreme Court Justices' Chambers in the 1909-1912 east wing. Walls and ceilings are plaster, floors are carpeted. Original wood panel doors with Italianate architraves, wood base and picture mould are exhibited. Corridors 311A and B have vinyl tile floors. The rooms and corridor are continuing in their historic use.



Figure 181: Room 305 - Supreme Court Justice Office.



Figure 182: Room 310 - Supreme Court Justice Office.



Figure 183: Room 311 - Supreme Court Justice Office.

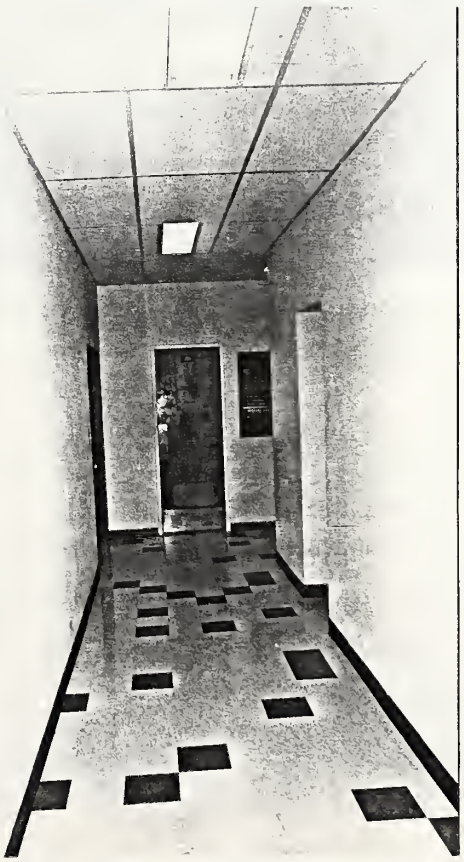


Figure 184: Room 311B - Supreme Court Office corridor.

Room 312 - Law Library

The Law Library is located on the third floor of the granite east wing of the capitol building. It is a tall space with wide aisles in a basilica plan with corners excluded as offices. It is a well-proportioned, unified, inspiring space where natural lighting plays an important role.

The aisles are fenestrated on three sides, augmenting the fine overhead natural light coming through the leaded stained glass skylight. The columns are a square modified Doric order employing a cartouche at the column capital. The columns are closely spaced creating a sense of definition of aisles and hall while not inhibiting the flow of space from one element to another. The cartouche ornament on the column capital is repeated as over-door niches of well-crafted wood. The frieze of the entablature has been enlarged and dropped beneath the column capitals and contains eighteen panels for ornament that hold the position of metopes in the Greek Doric order and are flanked by triglyphs with guttae. The metopes are not true to the Doric order, but are magnified scale, and appear as borders and ornament for the panels. The effect of this adaptation is totally pleasing and elegant. Ten of the eighteen panels are adorned with mounted canvases painted by R. E. DeCamp and give the entablature a rich texture of shape and color. Unpainted panels are white planes bordered in gilt plaster.

Some of the leaded stained glass skylight panels have been removed for installation of general lighting. Many of these have been located in the ceiling space above the skylight and could be reinstalled. The aisle ceilings are most probably original, having been rewired for surface-mounted flourescent lighting.

Aisles have two-tiered book stacks creating an excellent low scale space with some reading or research alcoves. This contrast in scale is thoroughly pleasant and allows the researcher or visitor to more thoroughly experience the library space. The two-tiered stacks are made of iron and are delicate and well-engineered. They have a minor cornice with egg and dart moulding.



Figure 185: Law Library, 1917.

The central space is used for both reading and book stacks and has a cork carpet. Doors within the space have mahogany Italianate architraves and are surmounted by operating transoms or mahogany over doors. Some wood details at the plinths of the columns and elsewhere have been damaged or partially removed so that free-standing book stacks could fit against them.



Figure 186: Law Library - south elevation.



Figure 187: Law Library - north elevation.



Figure 188: Law Library ceiling.



Figure 189: Law Library entrance. Note the original marble architrave and wood doors.

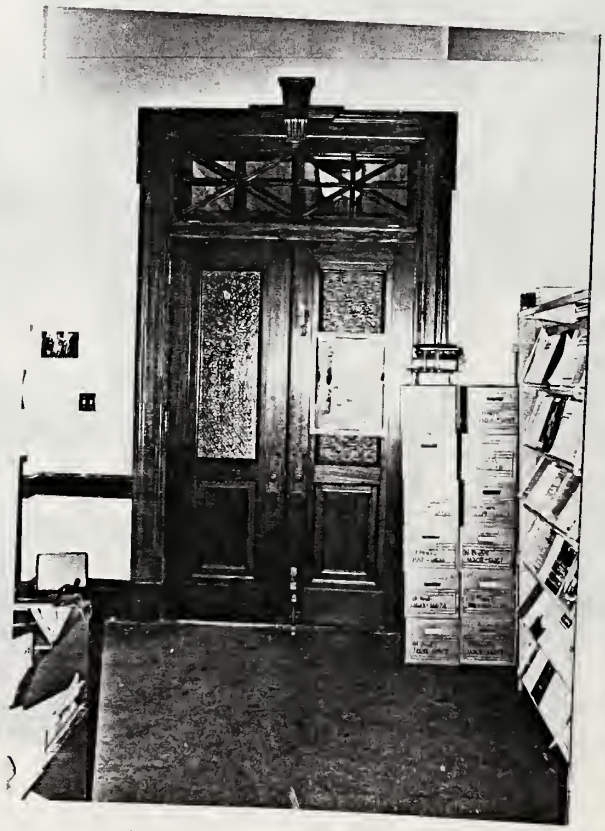


Figure 190: Law Library entrance doors.



Figure 191: Law Library.



Figure 192: Law Library - east side aisle.



Figure 193: Law Library - Original wall and ceiling details.

Rooms #312A is the Law Librarian's Office. It remains historic both in its spatial and elemental qualities with the exceptions of lighting, new paint, and new carpet. The room has wood base, plaster walls, wood picture mould, plaster ceilings, Italianate wood architraves at door and window, and wood panel door.



Figure 194: Room 312A - Law Library Office.

Rooms #312B and C are similar to Room 312A.

Rooms #314 and 314A are a men's room and custodial closet in the 1909-1912 connection to the east wing. The men's room has plaster and marble walls, a wood water closet with porcelain base, and marble partitions. Room 314A is a plaster walled, concreted floored custodial closet with a sink.

Room #315 is a storage room with vinyl tile floors, plaster walls and ceiling, and a new flush wood door. It was originally part of the corridor.

Rooms #316 and 317 are Supreme Court Justices' Offices located in the altered 1899-1902 portion. Walls are plywood paneling and plaster; floors are carpeted; ceilings are acoustical tile. Doors are new flush wood. The rooms were originally the Lieutenant Governor's, Secretary's, and Sergeant-at-Arms' Offices.

Room #319 is a Supreme Court Office which was added in the corridor after 1966. It has carpeted floor, plaster walls and ceiling.



Figure 195: Room 317 - Supreme Court Justice Office.



Figure 196: Room 319 - Supreme Court Office.

Room 325 - Supreme Court Chambers

The Supreme Court plan is apsidal, being rectangular on the east end with a half-circle rotary on the west end. The ceiling is vaulted and coffered with a flat central section of the same shape as the floor. A large stained glass skylight is in the flat portion. The skylight has portions removed so that general lighting could be included.

A monumental Corinthian order of scagliola (imitation marble) columns support the entablature. The column shafts sit on a Tennessee marble base and plinth detailed uniformly with a marble wainscot. Doors are dark oak framed and trimmed in mahogany. The door frames terminate the marble wainscot at each door. Above the wainscot are framed windows to the corridors for borrowed light. Although the engaged columns, doors with transoms above, and glazing make up most of the wall above the

wainscot, some (plain) painted plaster exists between elements. Glazing in the rotary section of the wall is curved with the room radius. Door leaves are straight, but framing and trim are curvilinear. The east wall above the wainscot (behind the Justices) is plaster articulated as trim which frames inset panels of gold and red and green woven fabric in crown and floral patterns. The gallery rail is a non-perforated plaster with painted wood moulding and stencil-applied gilt over red background in horizontal sections. The railing is integrated with the wall and appears as a demi-entablature, but does not touch the columns. A paneled wood low partition rests on the plaster rail behind the Justices to complete the composition.

The entablature is green, gilt, and gilt-on-red background. The cornice is supported by gilt brackets. Painting of the frieze is gilt oak leaves alternating with elm leaves. A silver and grey cartouche is painted above each column in the frieze.

The vault ribs are painted green with inset gilt stenciled on red background. Seven large oil paintings exist between the ribs, and fleur-de-lis in cartouche ornament and stylized cornucopia in muted monochrome exist between other ribs. Paintings are bordered with green egg and dart stenciled on red background.

The floor of the room is red uncut pile carpet. Furnishings are historic except for the Justices' chairs which have been reupholstered in black. There is a dark wood rail, bench, and boxes with wood panels framed in a pseudo-composite order with some rich carving on central Justices' benches. The Justices' rail is a ballustrade of spindles with acanthus leaf heads.

This space functioned originally as the Senate Chamber and is one of the capitol building's most impressive interiors. It has a quieting atmosphere due to the monumental Corinthian columns and apsidal plan. The nature of the shape of the volume is one of focus and the eye is drawn to the center of the floor in expectation. The shape can also create surprise in that its curvature is in opposition to the curvature of the rotunda.



Figure 197: Senate Chamber in the existing Supreme Court, ca. 1905.



Figure 198: Senate Chamber in the existing Supreme Court, ca. 1905.

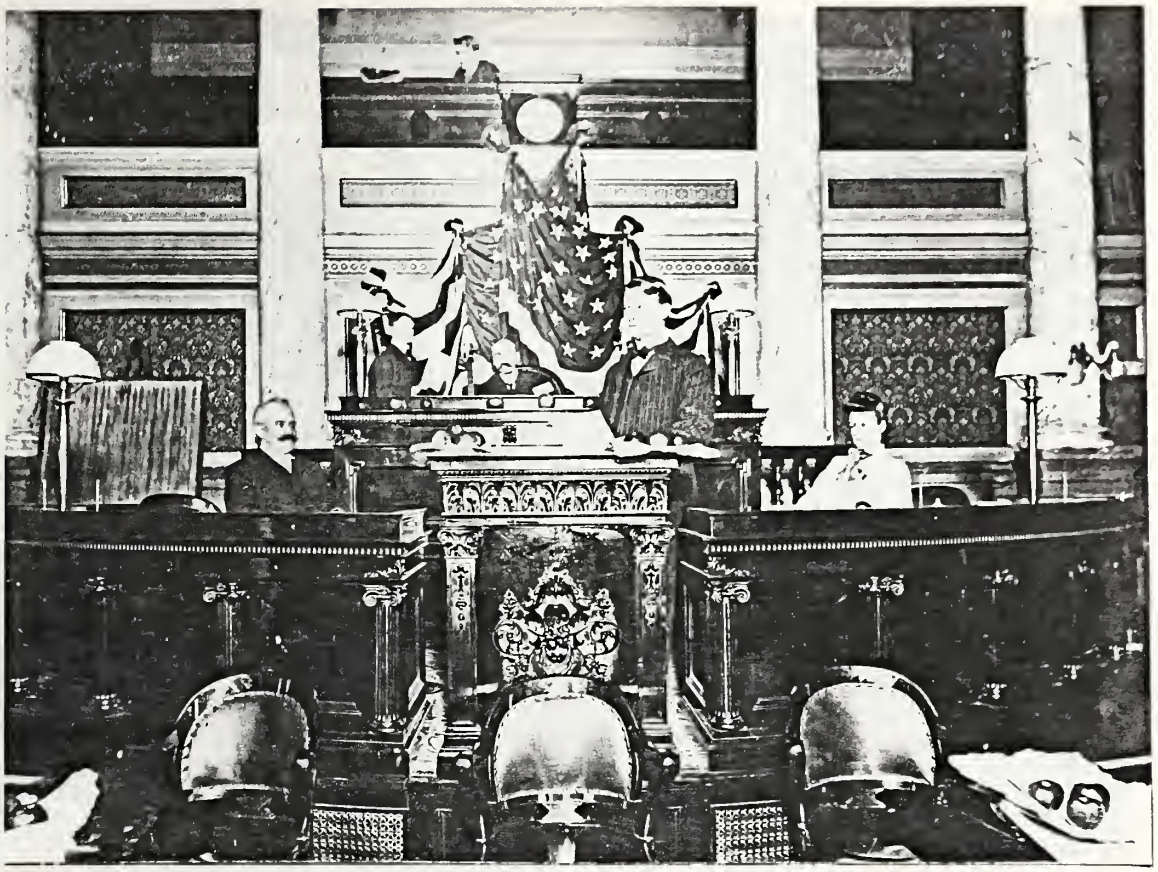


Figure 199: 1903 session of the Senate in the existing Supreme Court Chamber.



Figure 200: 1903 session of the Senate in the existing Supreme Court chamber.



Figure 201: Supreme Court - north elevation.



Figure 202: Supreme Court - south elevation.



Figure 203: Supreme Court - Column and woodwork details.

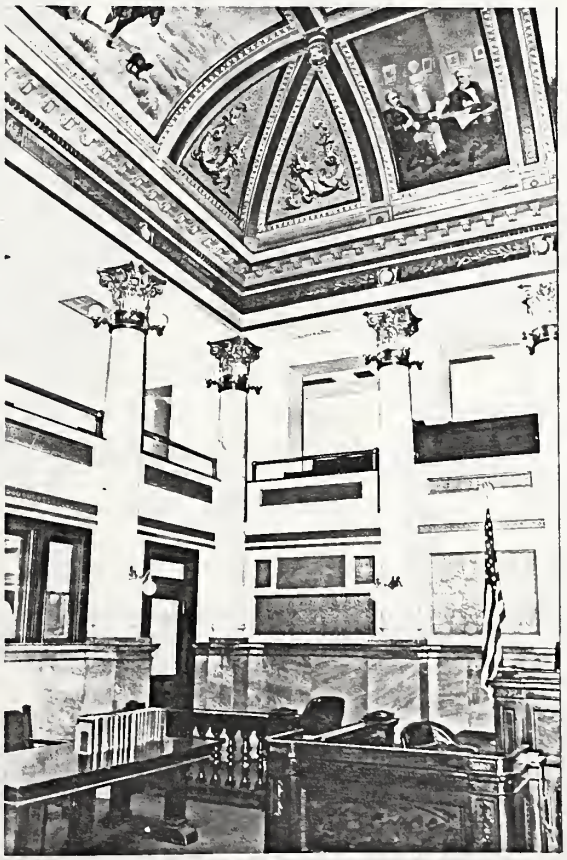


Figure 204: Supreme Court - Decorative elements.



Figure 205: Supreme Court - Dais.

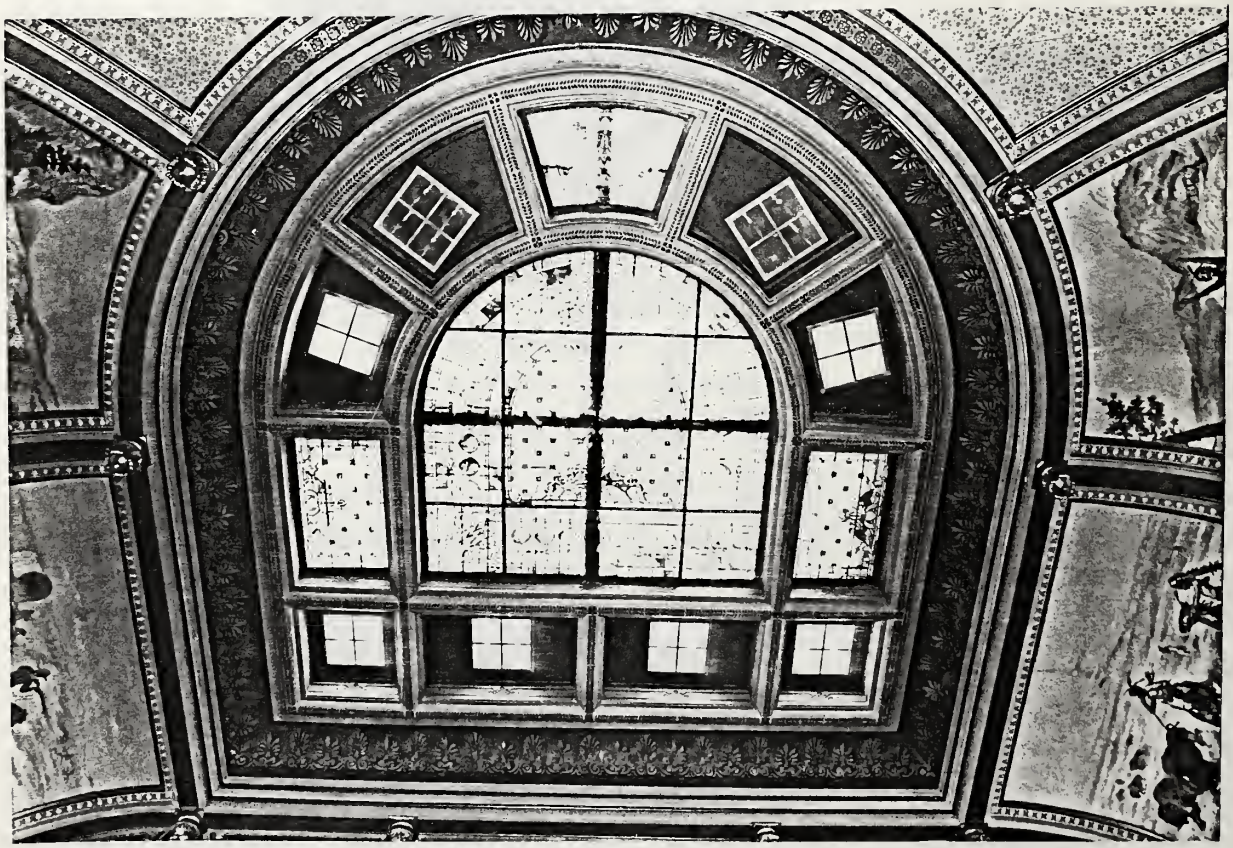


Figure 206: Supreme Court ceiling.



Figure 207: Supreme Court ceiling.

Rooms #326, 326A and B are a corridor with vinyl tile floors, plaster walls and ceiling, aluminum windows, original re-lites with wood trim into the Supreme Court, and vinyl base. Room 326B has marble base, wainscot and door architraves, and plaster ceiling with cornice moulding. The original cast-iron stair ascends and descends along Room 326A.

Rooms #327 and 328, a women's toilet room and janitor's room constructed in 1964-1966 in space originally occupied by a women's toilet room and part of a committee room. Toilet room walls are ceramic tile on hollow clay structural tile.

Room #329 is a newsroom located in the altered 1899-1902 portion in a space once accommodating a committee room. It has vinyl wall covering, acoustical tile ceiling, and carpeted floor. There is an original coat rack.



Figure 208: Room 326 - Corridor on the south side of the Supreme Court.



Figure 209: Room 326A - Stair.

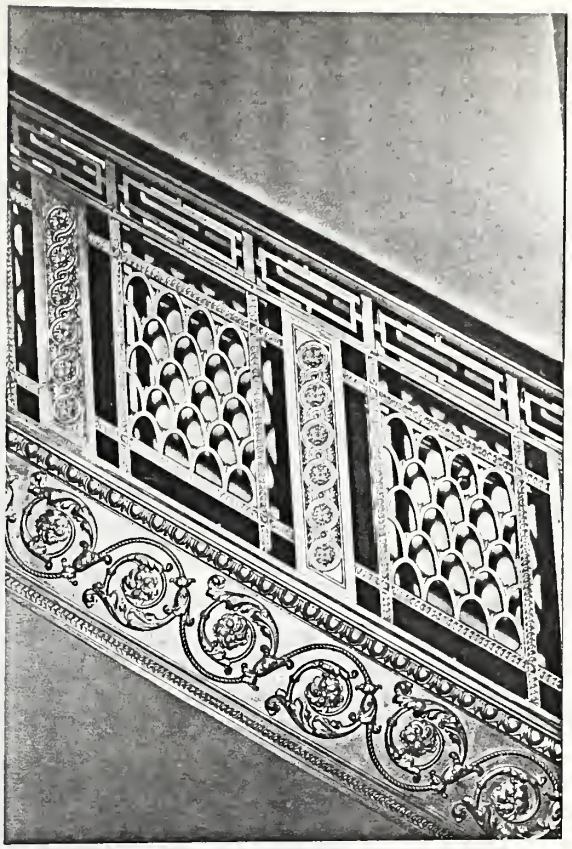


Figure 210: Room 326A - Cast metal stair detail.



Figure 211: Room 326B - Corridor in the east wing.



Figure 212: Room 326B - Marble wainscot and architrave. Note plaster moulding above.

Grand Stair Loggia at Third Floor

This area is a continuation of the second floor rotunda space and is occupied mostly by the grand stair from the second floor. The loggia has a cast-iron ballustrade on its interior perimeter, interrupted by scagliola columns with gilt capitals. The walls are Tennessee marble wainscot, painted imitation ashlar masonry, and engaged square pilasters of Tennessee marble with gilt capitals.

The south wall has the stained glass windows with mahogany surrounds referred to in the rotunda section. The north side of the loggia opens onto the rotunda through a columned opening. The aisles serve offices on the west side and toilet rooms on the east.

The ceiling above the stair, originally a coffered barrel vault, is now flat colored plastic panels. Ceilings above the aisles are flat plaster.

The floor is terrazzo with a Tennessee marble base.



Figure 213: Grand stair on third floor looking north.



Figure 214: Grand stair on third floor looking south.

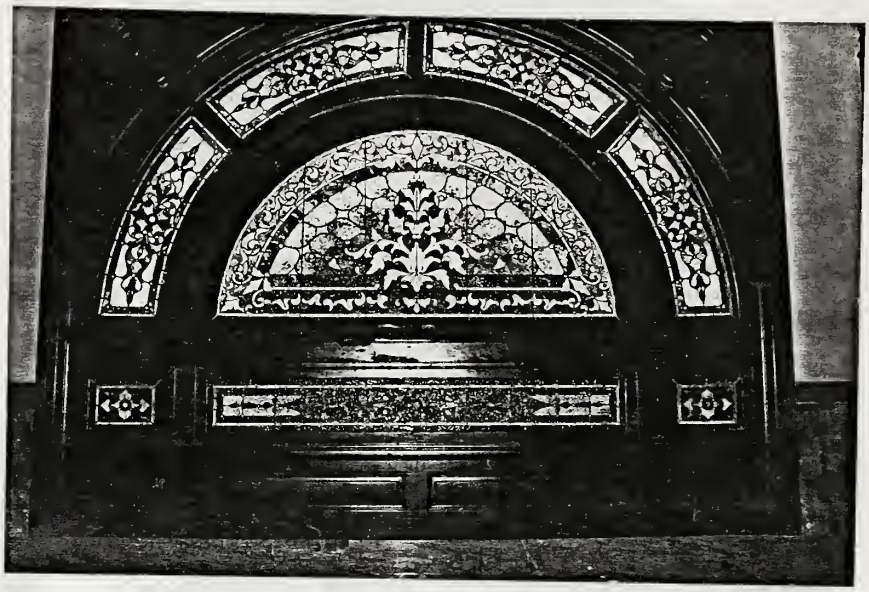


Figure 215: Stained glass window at grand stair.



Figure 216: Third floor at stair.



Figure 217: Third floor at rotunda.



Figure 218: Third floor at stair.

Corridor and Rotunda

The corridor around the rotunda is ballustraded on its interior perimeter and overlooks the rotunda floor. The ballustrades bow out into the rotunda space and offer a small gatering pocket at the doors of the Senate and Supreme Court Chambers on the west and east sides.

Modifications in ceiling and wall materials have taken place, however circulation patterns remain the same as in the original. Ceilings in the corridor are new plaster with non-historic general lighting. The floor is terrazzo with a terrazzo base. Pilasters are engaged square Tennessee marble with gilt capitals. A historic plaster cornice tops the walls and spans distances between columns and pilasters.



Figure 219: Third floor rotunda corridor.

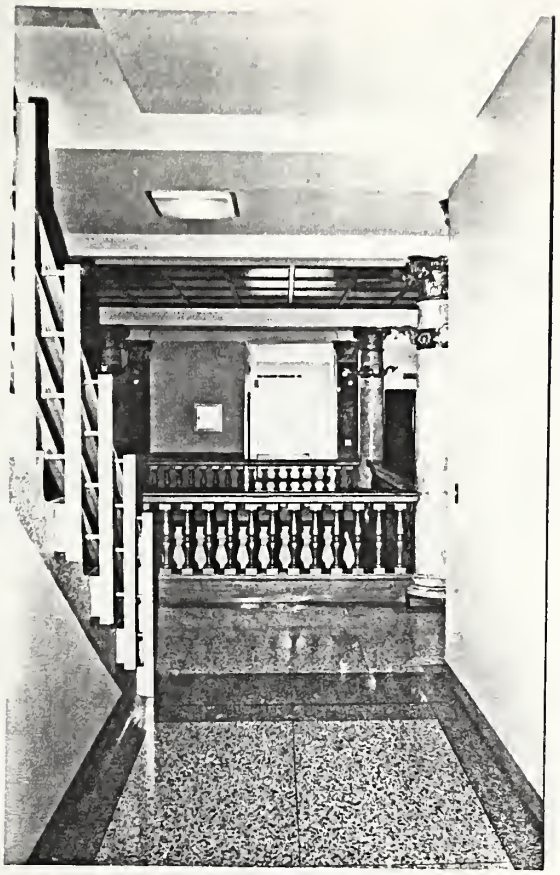


Figure 220: Third floor rotunda corridor.

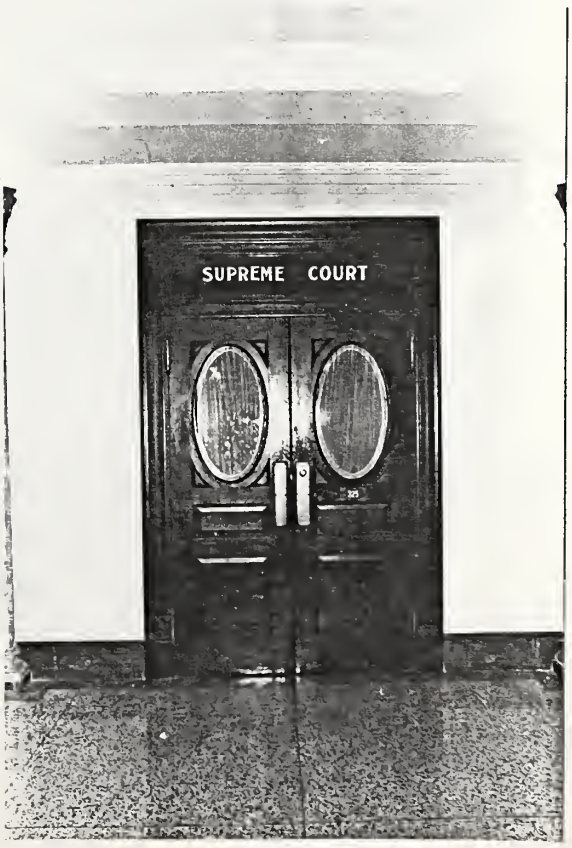


Figure 221: Third floor Supreme Court entry.

Room #330 and 331 are a Senate Conference Room in the 1899-1902 altered portion. It has vinyl wall covering, vinyl tile floor, acoustical tile ceiling, and aluminum windows.

Rooms #332, 339 and 339A-G are a suite of private rooms for senators including toilet rooms and some locker space. Located in the south senate corridor and the southwest quadrant of the altered 1899-1902 portion, the rooms have vinyl wall covering, acoustical tile ceilings, and aluminum windows. The east door to the corridor is wood panel with an oval lite. Toilet rooms have ceramic tile floor and walls, and new fixtures.



Figure 222: Room 330 - Senate Committee Room.



Figure 223: Room 332 - Senate Lounge.



Figure 224: Room 339G - Senate toilet room.

Room 333 - Senate Chamber

The Senate Chamber, located in the original House of Representatives Chamber in the 1902 portion, has been greatly modified from the original. The three-centered arches with wood trim, wood wainscot, and decorative mouldings have been removed and replaced with squared gypsum board and plain wood trim. A non-historic dentilated wood detail has been placed at the gallery rail. The square order Corinthian gilt capitals, entablature, and vaulted ceiling remain historically integral.

Walls beneath the entablature have been covered with a yellow patterned vinyl wall covering with a non-historic stained one-by-four chair rail. The wood base has been removed to let in plastic laminate cabinetry.

The room has a rectangular basilica-like plan with a raised platform squared apse. In contrast to the House Chambers, the apse of the Senate is not outside of the rectangular main hall, but within it. The pilaster grid and ceiling design carry on without regard to the position of the apse platform. The walls which constitute the sides of the apse are integrated with the gallery and are used as entryways.

The ceiling is vaulted and ribbed with the major portion being flat. The historic skylight has been replaced with lexan panels with artificial lighting above. The ribs are French grey with stenciled gilt fleur-de-lis and scroll on green background. Six of the vaulted panels contain large oil on canvas paintings from 8½ by 14 feet to 8½ by 17 feet long. Other panels are paint on plaster ornament of a gold dragon on a green field.



Figure 225: House of Representatives in the existing Senate Chamber, ca. 1905.

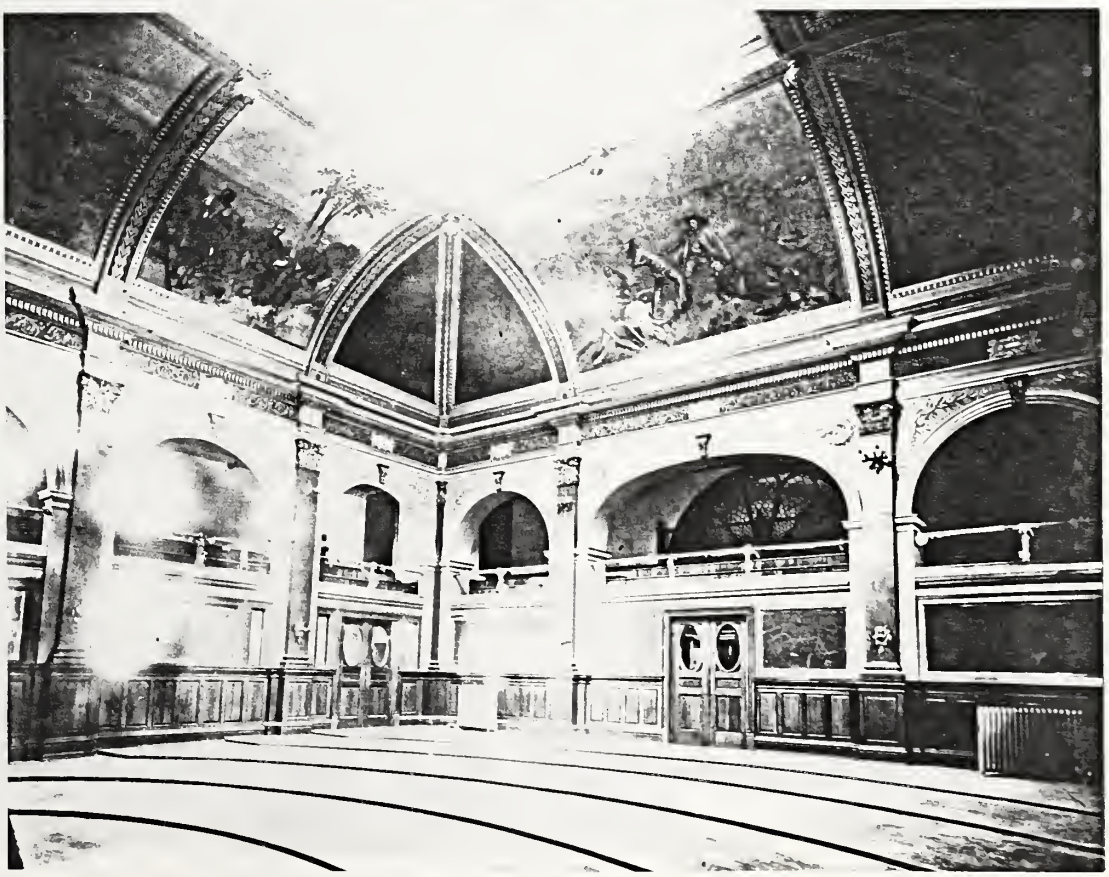


Figure 226: House of Representatives in the existing Senate Chamber, ca. 1910.



Figure 227: 1903 session of the House of Representatives in the existing Senate Chamber.



Figure 228: 1908 session of the House of Representatives in the existing Senate Chamber.



Figure 229: Room 333 - Corridor on north side of the Senate.

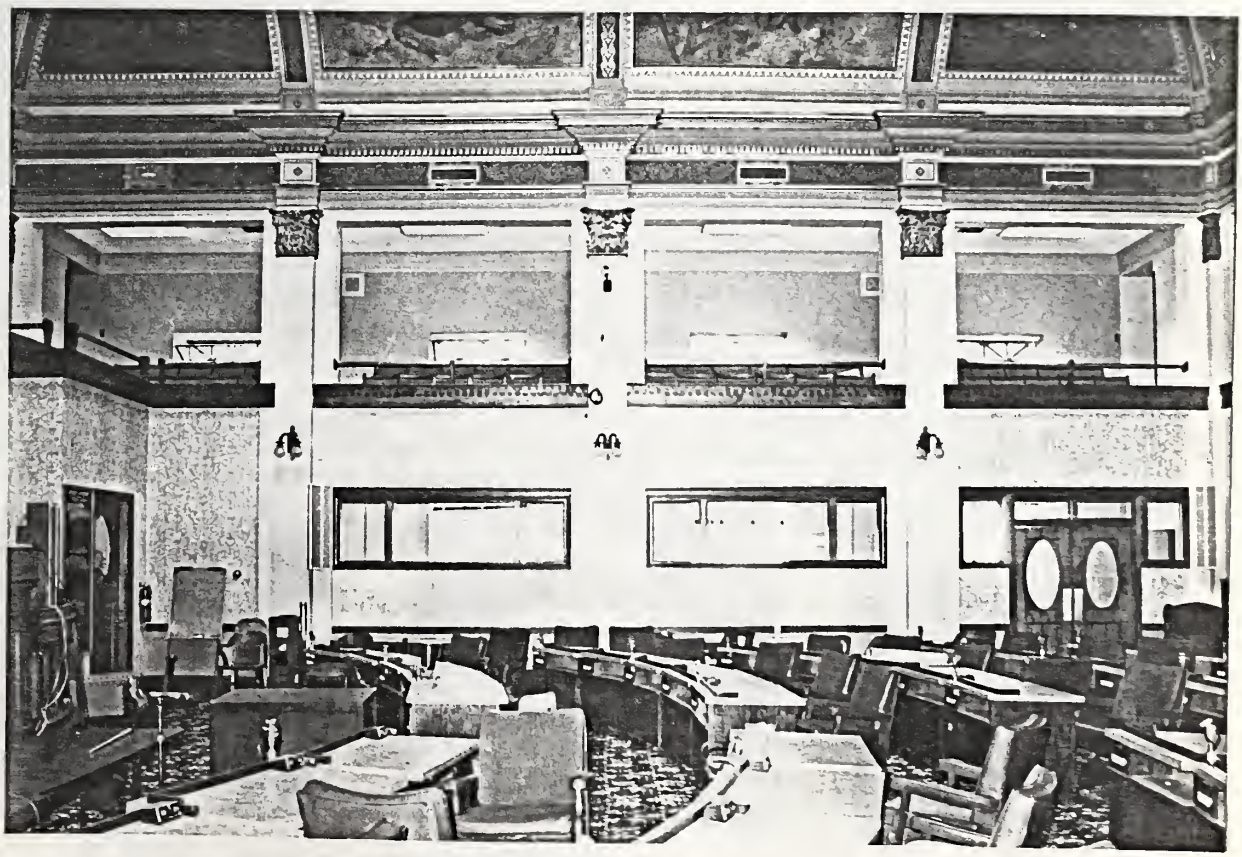


Figure 230: Senate - north elevation.



Figure 231: Senate - east elevation.



Figure 232: Senate - Ceiling and west elevation. Original details above the column capitals.



Figure 233: Senate - west elevation.

Room #340 is a corridor with lockers. Located in the 1964-1966 addition, the room has vinyl wall covering, carpeted floor and acoustical tile ceiling.

Room #341 is a telephone room with carpeted floor, plaster walls, and six telephone booths.

Room #342, 343, 343A, 344, 344A and 345 are offices in the four corners of the House Chamber. Rooms 343 and 344 were originally stair passages with spiral stairs going up to the gallery. Rooms 343A and 344A have Italianate window architraves, carpet floors, and acoustical tile ceilings. Room 345 has a decorative wood base. Windows are original wood.

Snack Bar - Located in the corridor in the altered 1899-1902 portion, the snack bar has a terrazzo floor, vinyl wall covering, acoustical tile ceilings, and snack bar counter and kitchen equipment.



Figure 234: Room 340A - West stair.



Figure 235: Snack bar corridor.

North Senate Corridor - Located on the north side of the Senate Chamber in the altered 1899-1902 portion. It has a carpeted floor, vinyl wall covering, acoustical tile ceiling and aluminum windows.



Figure 236: Senate corridor near the snack bar.



Figure 237: Room 344A - House office.

Room 346 - House Chamber

The House Chamber is a high-ceilinged rectangular room of basilica plan. The aisles are narrow and used for circulation on the main floor level and gallery space above. The chamber is fenestrated on the east and west at the first level. The gallery is not fenestrated. On the north side the chamber opens to the antechamber. On the south is a squared apse adorned with the C. M. Russell painting, "Lewis and Clark Meet the Flathead Indians", approximately 12 feet by 25 feet long.

The most striking architectural features are: the monumental marble Ionic order columns with gilded capitals and marble plinths at the aisles, the engaged marble veneer pilasters at inside and outside corners, the low barrel vaulted sky-lighted coffered ceilings, and the heavy cornice with gilt ornament. Furnishings are unified and historic in rift-sawn oak. (Some desks have been replaced.) The rail is made up of a corner Ionic order in a curvilinear formation. The lectern is richly carved.

The floor is covered with a four-color wool carpet with a marble border. Walls have a wainscot of Vermont marble and the apse wainscot is taller than that of the remainder of the chamber. Walls above wainscot are panels of plaster with painted raised plaster borders. Spandrels supporting the floor edge of the galleries are delicate in scale and are topped by a bronze ornamental railing panel which includes wreath and crossed arrow open ballustrade. Gallery walls are plaster with wood chair rail and cornice moulding. Gallery seating has been reupholstered.

The stained glass ceiling is formed of twelve square coffers, each containing four square stained glass panels. The ceiling is bordered by painted panels featuring the bitterroot flower. Many of the stained glass panels have been replaced by light fixtures for general lighting.



Figure 238: 1913 House of Representatives session.

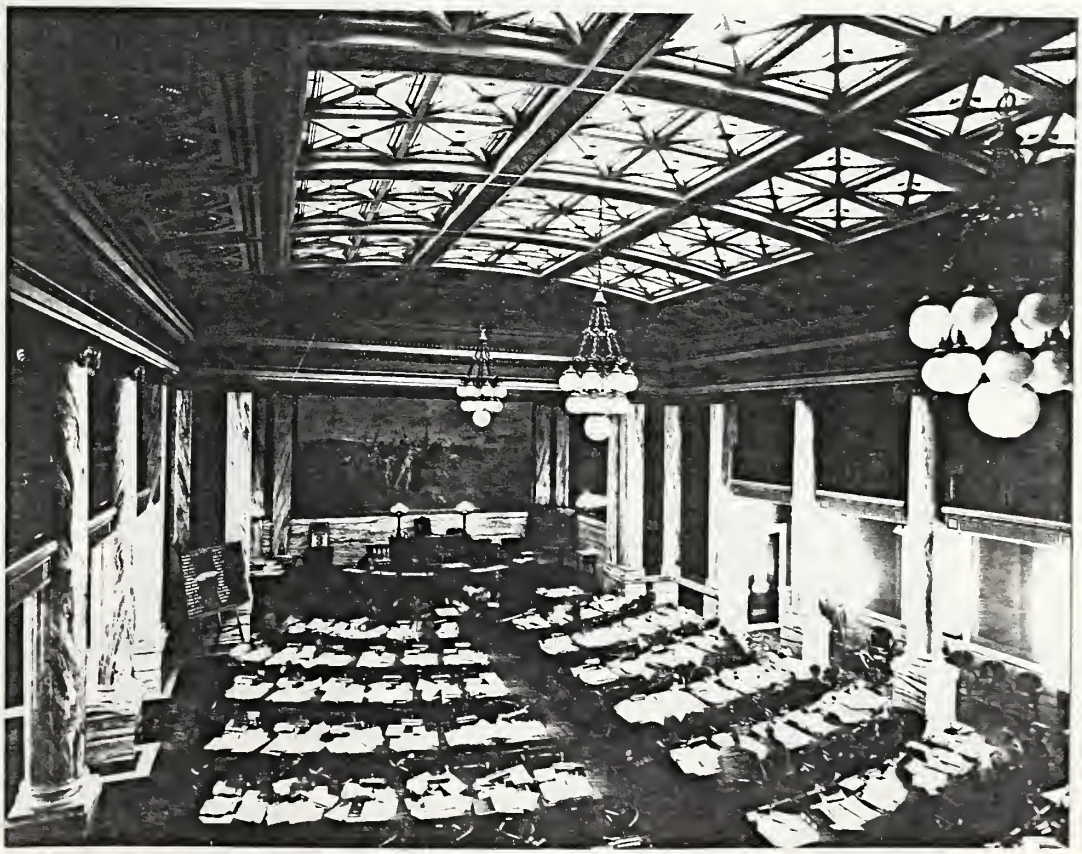


Figure 239: House of Representatives in the west wing, 1917.

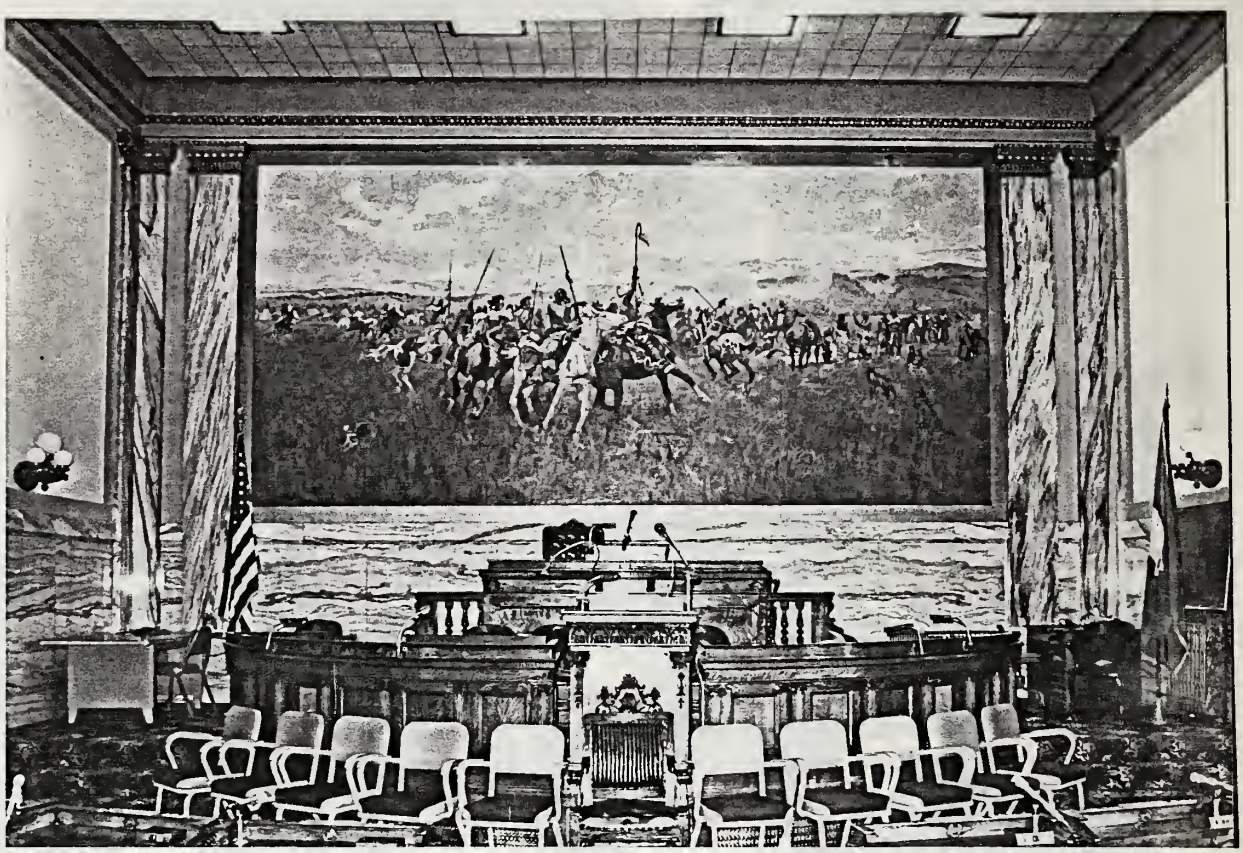


Figure 240: House of Representatives - west elevation.

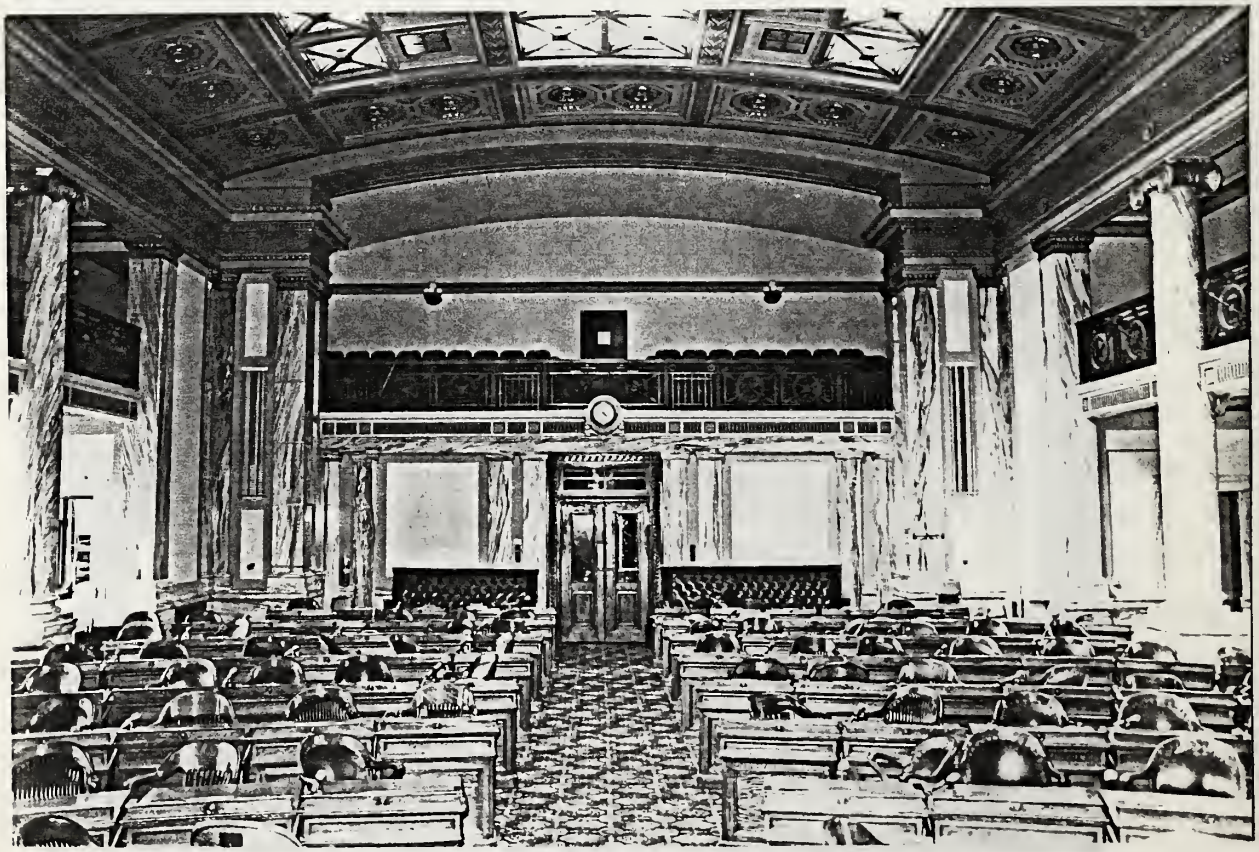


Figure 241: House of Representatives - east elevation.

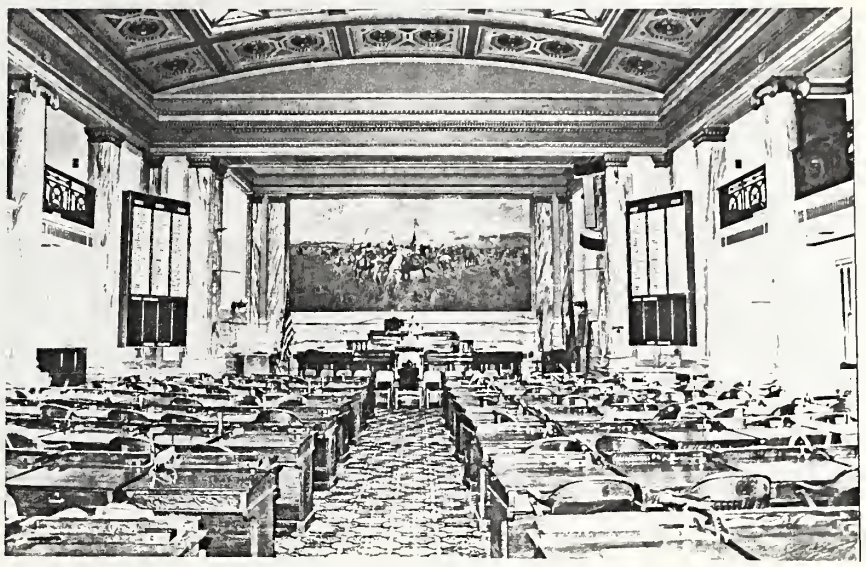


Figure 242: House of Representatives - west elevation.

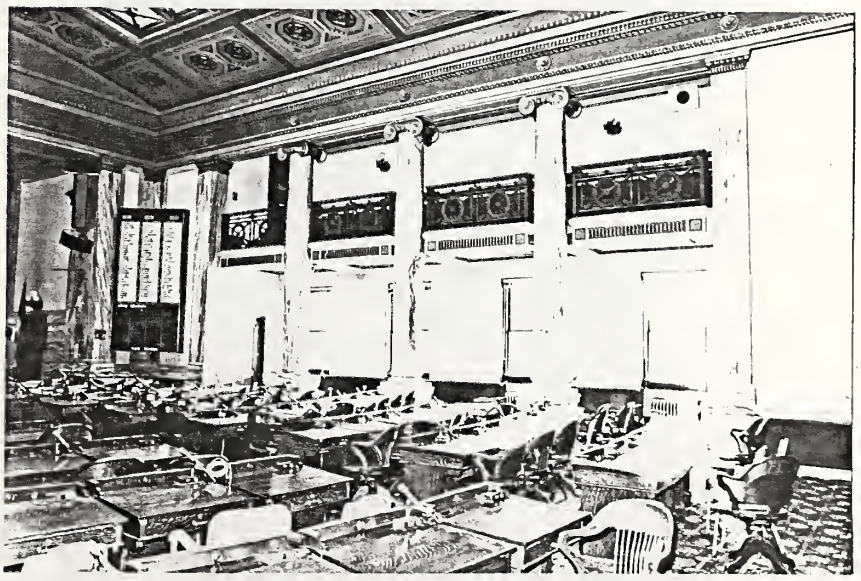


Figure 243: House of Representatives - side aisles.

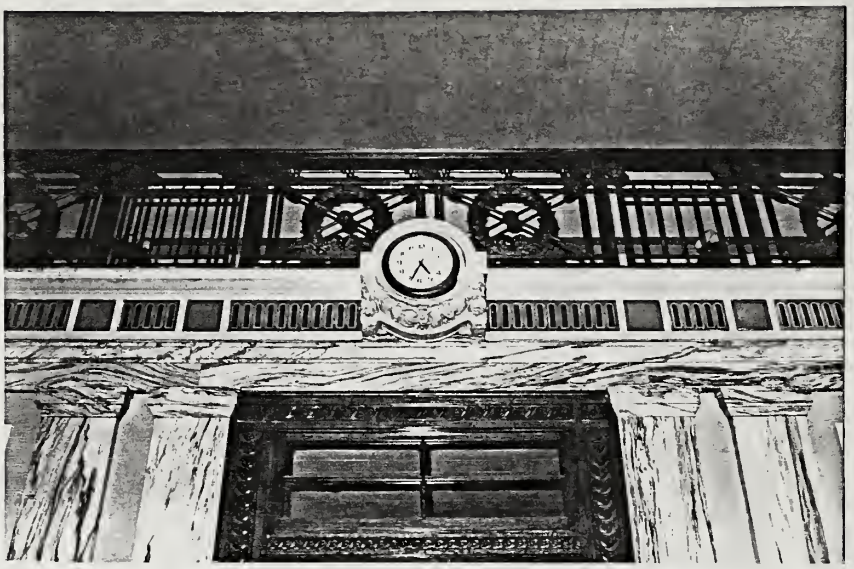


Figure 244: House of Representatives - Original marble, iron railing, and woodwork.



Figure 245: House of Rerpesentatives - All of the details are original except the infill at the door.



Figure 246: House of Representatives - Original desks and chairs.



Figure 247: House of Representatives.

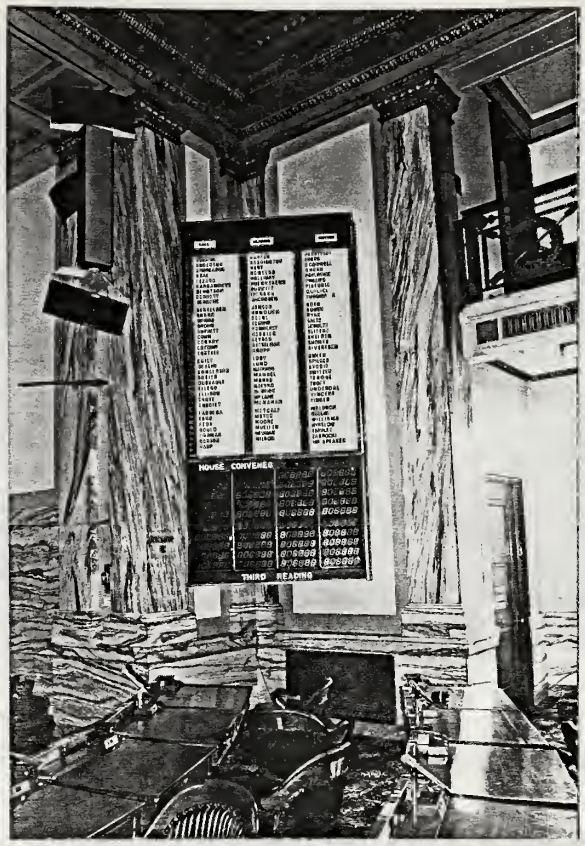


Figure 248: House of Representatives.



Figure 249: House ceiling.

Rooms #347, 347A, 349, 350, 352 and 353 are House Offices in the 1909-1912 west wing surrounding the House Anteroom or "Members' Lobby". The rooms are continuing in the historic use and maintain many of their historic elements. Historic base, plaster walls, and wood picture mould exist with acoustical tile ceiling and carpeted floor. Room 353 is a House bill distribution room.



Figure 250: Room 347A - House office.



Figure 251: Room 349 - House office.



Figure 252: Room 350 - House office.

Room 354 - House Antechamber

The antechamber is a long rectangular room with concave ends. Its length is the width of the House Chamber and holds the position of narthex in ecclesiastic architecture. The room is entered from the east through high (obscure glazed) oak doors spare of ornament. The room opens to offices on the north side and to the House Chamber on the south.

The walls are based by a 39-inch high marble wainscot consisting of an 8-inch high darker Vermont grey marble base, lighter grey Vermont marble (white with grey striations) frieze, and a 7-inch cap. Above the wainscot are E. S. Paxsons's paintings "Surrender of Chief Joseph", "After the Whiteman's Book", "The Border Land", "Lewis and Clark at Three Forks", "Lewis at Black Eagle Falls", and "Pierre de la Verendrye". The paintings are bordered by plaster trim with gold paint. Other wall material is non-historic maroon patterned vinyl on plaster. Above the paintings is a painted plaster cornice. Doors are wood panel with marble architraves.

The floor is carpeted in a four-colored wool carpet and has a 12-inch marble border.



Figure 253: Room 354 - House Antechamber (Members' Lobby).

Room #356 is a telephone room in the 1909-1912 connection between the 1899-1902 portion and the west wing. It has vinyl wall covering, acoustical tile ceiling, and aluminum windows. The room has six telephone booths.



Figure 254: Room 356 - House telephone room.

Room #358 is a men's toilet room with ceramic tile floor and walls, and acoustical tile ceiling in the altered 1899-1902 portion.

Rooms #359, 360 and 361 are closets with flush wood doors and gypsum board walls.

Rooms #362, 362A, 363, 364 and 365 are a suite of offices in the altered 1899-1902 portion. Originally a stair, corridor and House offices, the rooms have vinyl wall covering, acoustical tile ceilings, carpeted floors, and aluminum windows.

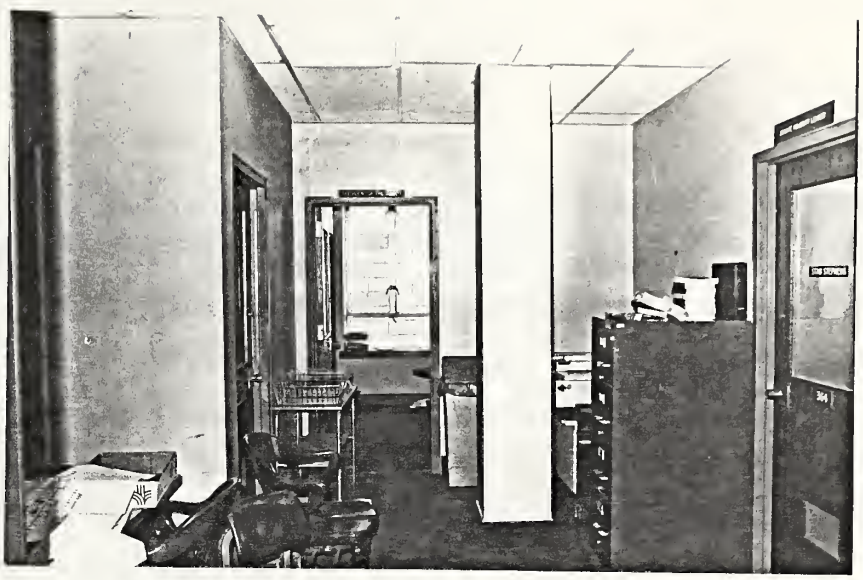


Figure 255: Room 362A - Senate office.



Figure 256: Room 363 - Senate office.

Rooms #366, 367 and 369 are offices in the altered 1899-1902 portion. The rooms have vinyl wall covering, acoustical tile ceilings, vinyl tile floors, and aluminum windows. Room 367 has a large semi-circular segmented window with anodized aluminum sash.

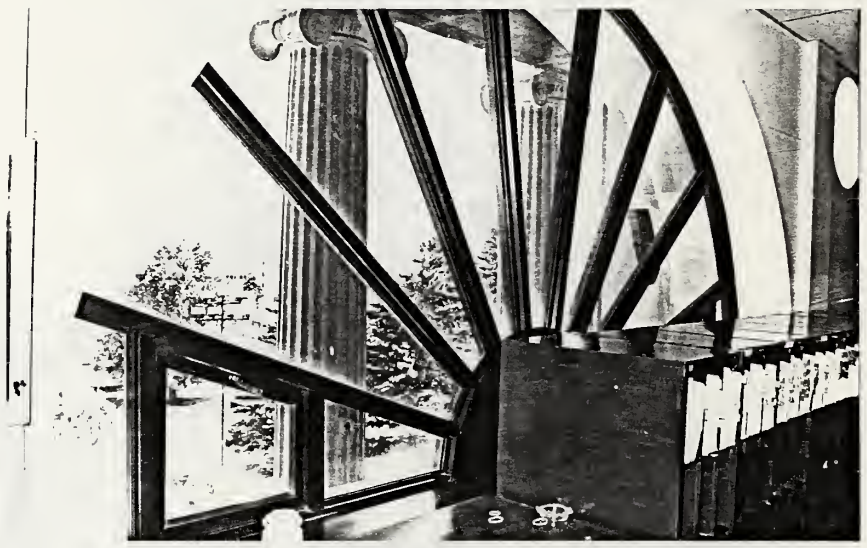


Figure 257: Room 367 - Legislative bill storage. Note window detail.

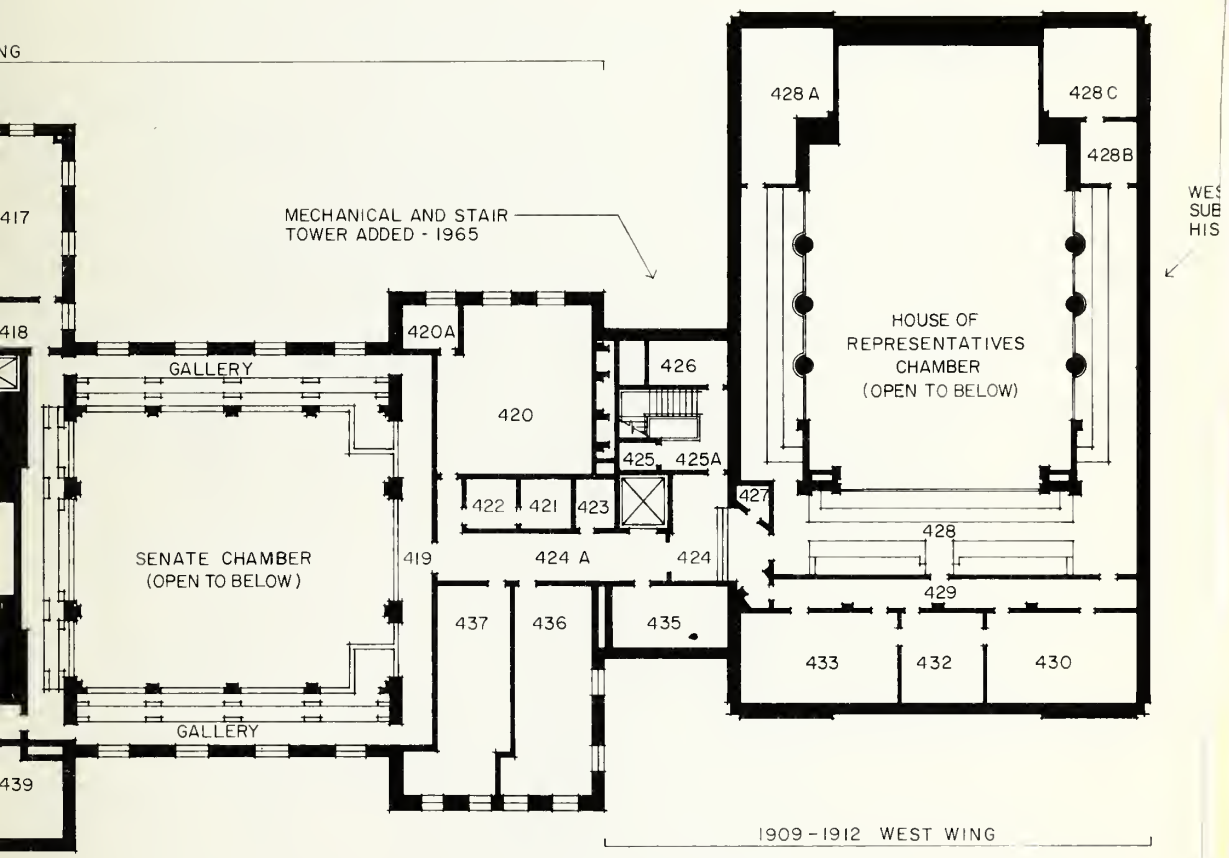
HISTORIC FABRIC
FOURTH FLOOR

The fourth floor, historically referred to as the gallery floor, is chiefly architectural space, circulation corridors, and galleries around the major spaces. The rotunda, Law Library, Supreme Court, Senate, and House of Representatives, being tall spaces, prohibit occupation at this level. Galleries, which act as public viewing areas, surround the Senate, House, and Supreme Court. The rotunda is open to view through three arches from the surrounding corridor with one arch filled in for the addition of the painting, "Driving of the Golden Spike." The Law Library has no gallery or visual access from the fourth floor.

The space historically occupied by a barrel-vaulted, sky-lit ceiling over the grand stair has been enclosed at this level and is now a Senate Committee Room. The circulation pattern on this floor has been changed due to the addition of this room. The 1899-1902 portion has been significantly altered by the addition of pneumatically placed concrete in 1964. The corridor materials are all new and ceilings have been lowered.

Although the Senate gallery has been altered significantly, the galleries in the Supreme Court and House of Representatives maintain much of their historic character despite some modernization.

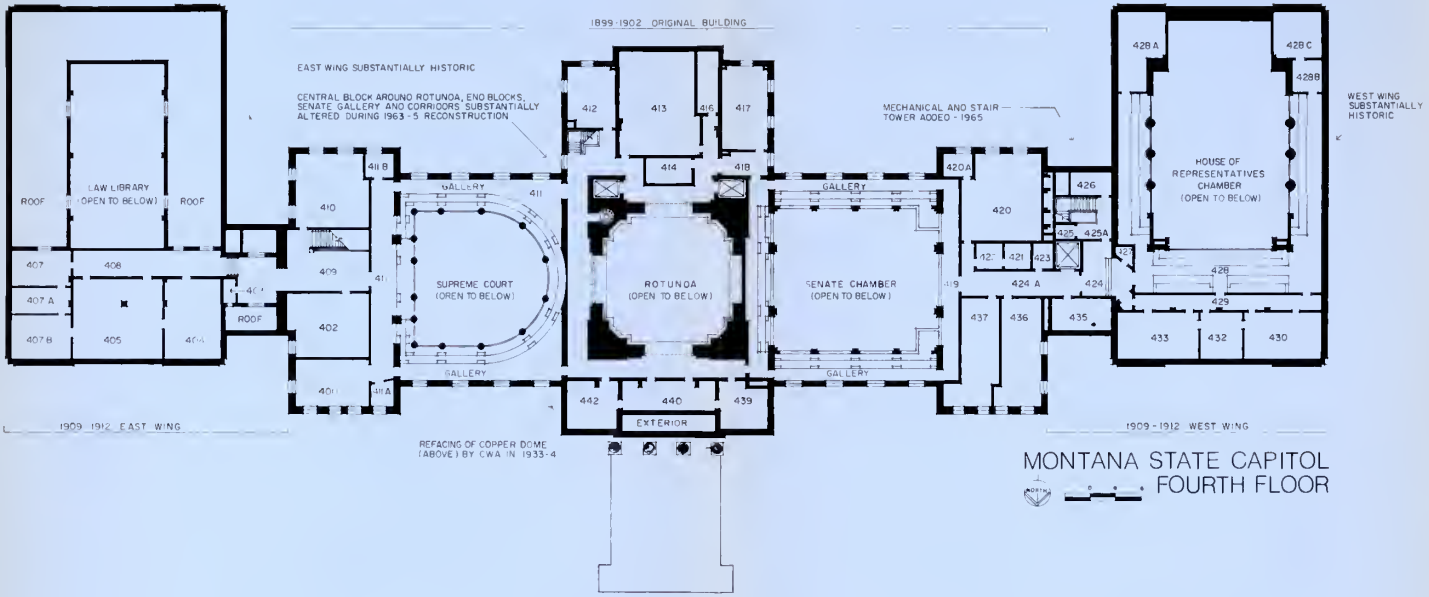
The minor east and west wings, or end blocks, of the 1899-1902 portion of the capitol building have been altered in function as well as material. Being originally stair halls with corner rooms, the blocks now contain no stairs and are used as corridors and small offices.

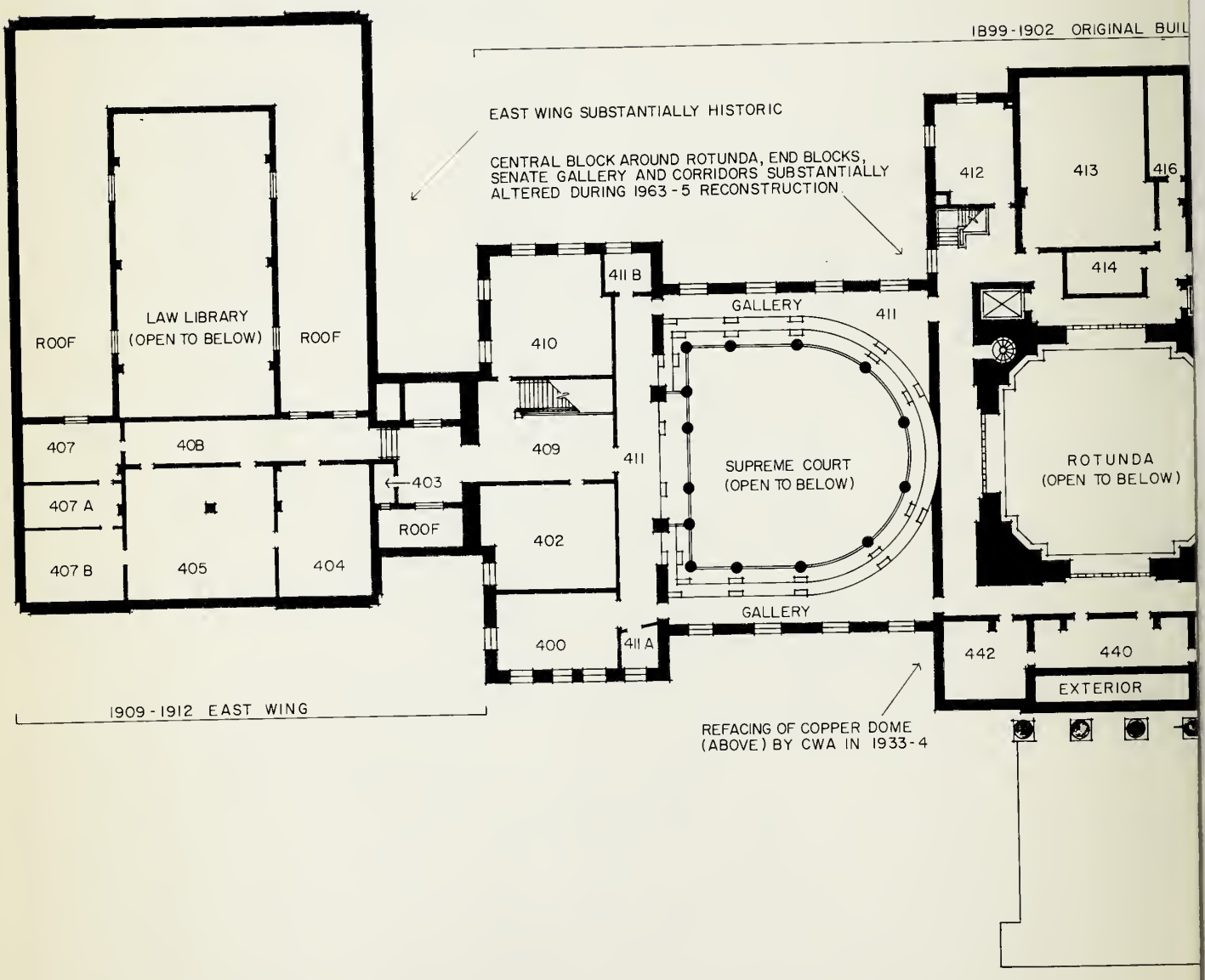


MONTANA STATE CAPITOL
FOURTH FLOOR

NORTH

0 8 16


1899-1902 ORIGINAL BUILDING
EAST WING SUBSTANTIALLY HISTORIC
CENTRAL BLOCK AROUND ROTUNDA, ENO BLOCKS, SENATE GALLERY AND CORRIDORS SUBSTANTIALLY ALTERED DURING 1963-5 RECONSTRUCTION
MECHANICAL AND STAIR TOWER ADDED - 1965
WEST WING SUBSTANTIALLY HISTORIC
ROOF
LAW LIBRARY (OPEN TO BELOW)
ROOF
407
408
407 A
407 B
405
404
404 A
ROOF
410
409
402
401
411 B
411
411 A
GALLERY
SUPREME COURT (OPEN TO BELOW)
GALLERY
412
413
416
417
414
418
ROTUNDA (OPEN TO BELOW)
GALLERY
SENATE CHAMBER (OPEN TO BELOW)
GALLERY
419
420 A
420
426
425
425 A
423
421
424 A
424
437
436
435
428 A
428 C
428 B
HOUSE OF REPRESENTATIVES CHAMBER (OPEN TO BELOW)
427
429
433
432
430
442
440
439
EXTERIOR
1909-1912 EAST WING
1909-1912 WEST WING
REFACING OF COPPER DOME (ABOVE) BY CWA IN 1933-4
MONTANA STATE CAPITOL
FOURTH FLOOR
NORTH


1899-1902 ORIGINAL BUIL
EAST WING SUBSTANTIALLY HISTORIC
CENTRAL BLOCK AROUND ROTUNDA, END BLOCKS, SENATE GALLERY AND CORRIDORS SUBSTANTIALLY ALTERED DURING 1963-5 RECONSTRUCTION
412
413
416
414
411 B
GALLERY
411
ROOF
LAW LIBRARY
(OPEN TO BELOW)
ROOF
410
407
408
409
411
SUPREME COURT
(OPEN TO BELOW)
ROTUNDA
(OPEN TO BELOW)
403
407 A
ROOF
402
407 B
405
404
GALLERY
400
411 A
442
440
EXTERIOR
1909-1912 EAST WING
REFACING OF COPPER DOME (ABOVE) BY CWA IN 1933-4

INDIVIDUAL ROOM DESCRIPTIONS
FOURTH FLOOR

Room #400 is a mechanical room in the altered 1899-1902 portion. It has a painted concrete floor, plaster walls and acoustical tile ceilings. Windows are aluminum replacement units.

Room #402 is a committee room with two plaster and two metal walls, vinyl tile floor, acoustical tile ceiling, and an aluminum window. It is located in the altered 1899-1902 portion.

Room #403 is a custodial room in the 1909-1912 connection to the east wing. Walls are historic plaster, marble base, and plaster ceiling.

Rooms #404 and 405 are committee rooms in the 1909-1912 east wing with carpeted floors, historic plaster walls, wood windows, and wood panel doors with Italianate mouldings, and plaster ceilings with wire glass skylights. Windows are awning type. One wall in Room 404 has new plywood paneling.



Figure 259: Room 404 - Senate Committee Room. Original doors and wood details.

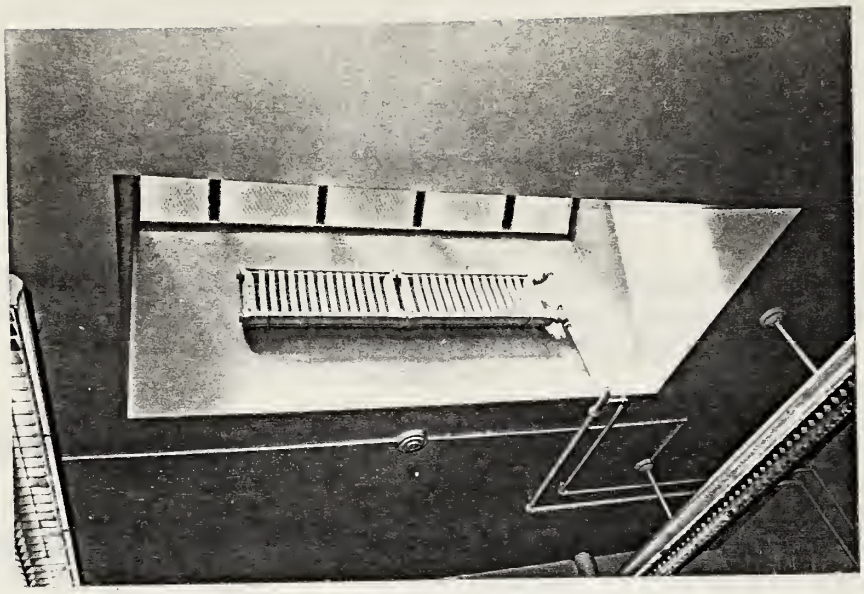


Figure 260: Room 404 - Senate Committee Room. Skylight.



Figure 261: Room 404 - Senate Committee Room. Original door hardware.

Rooms #407, 407A and 407B are offices in the 1909-1912 east wing. Two new walls (stud partitions with plywood paneling) have been emplaced to make three offices from one room. Room #407 has a historic wood panel door. Historic base exists at the perimeter.

Room #408 is a corridor in the 1909-1912 east wing with carpeted floor, historic plaster walls, wood panel doors with Italianate architraves, and Vermont marble base.

Room #409 is a rectangular corridor/stairway room in the altered 1899-1902 portion. Walls are metal and plaster, floor is vinyl tile, ceiling is acoustical tile. A cast-iron historic stairway with brass rail leads down along the south wall.



Figure 262: Room 408 - Hallway in the east wing. Note the original materials.

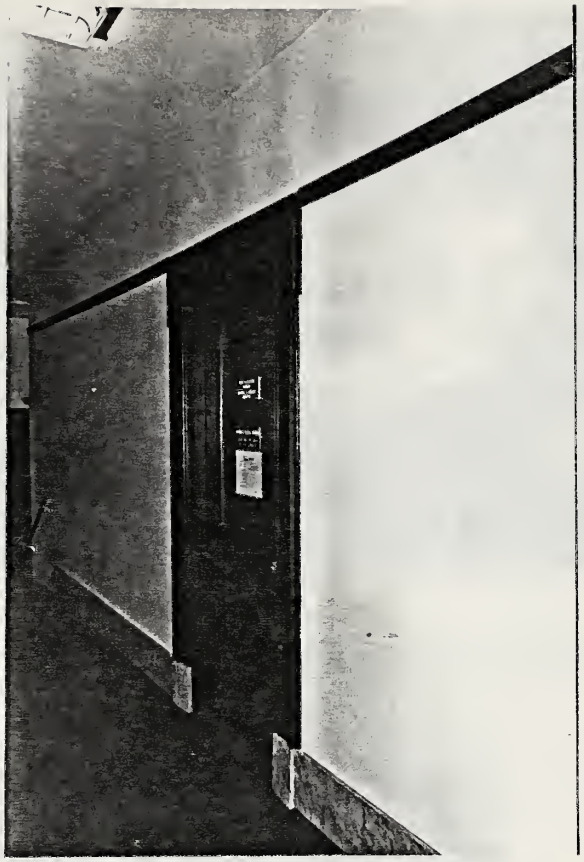


Figure 263: Room 408 - Original doorway. Note wood architrave, picture mould, marble base.

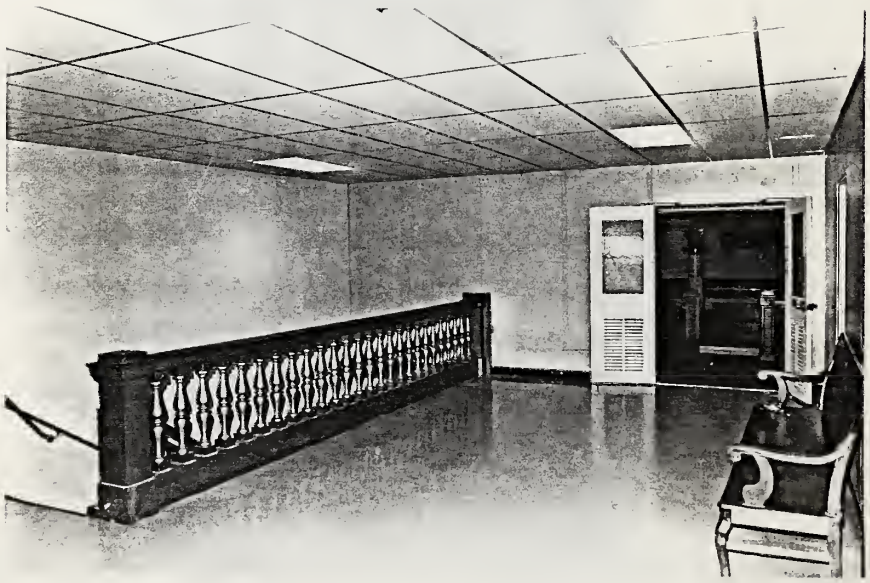


Figure 264: Room 409 - Remodeled hallway. Note original cast-metal balustrade.

Room #410 is a committee room in the altered 1899-1902 portion with plaster walls, vinyl tile floor, and acoustical tile ceiling. Windows are aluminum.

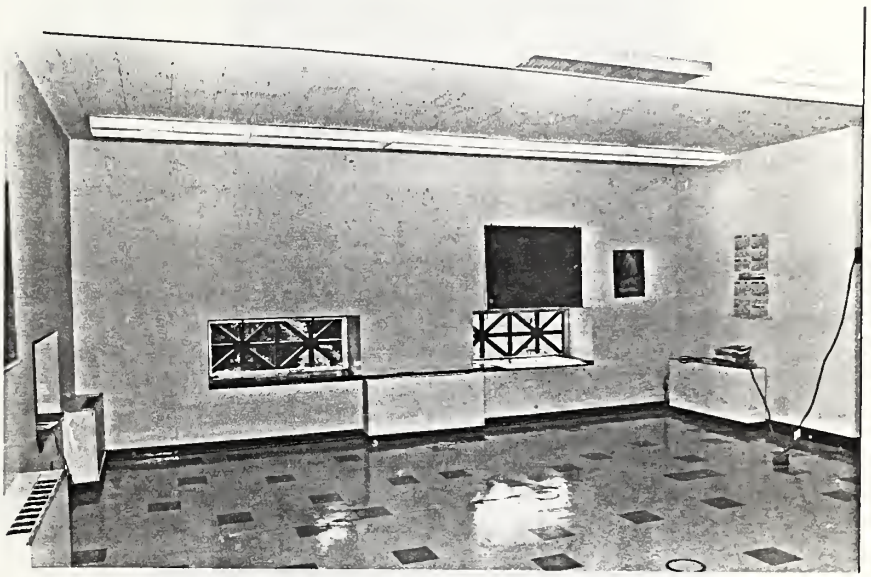


Figure 265: Room 410 - Senate Committee Room.

Room #411 is a Supreme Court Gallery and corridors. Walls are plaster, ceiling is new plaster. Windows are aluminum replacement awning units. The floor has new carpeting. Seats are historic wood and cast-iron with new upholstery.

Room #411A and 411B are small offices in the 1899-1902 portion. They have plaster walls, acoustical tile ceilings, and aluminum windows.

Room #412 is a Senate office in the altered 1899-1902 portion with wall covering, vinyl tile floors, acoustical tile ceiling, and aluminum windows.

Room #413 is a Senate hearing room in the altered 1899-1902 portion. It occupies the position historically accommodating a barrel vault above the stairway on the third floor. It has vinyl tile floor, vinyl wall covering, and acoustical tile ceiling.

Room #414 is a Senate office in the altered 1899-1902 portion with vinyl wall covering, vinyl tile floor, and acoustical tile ceiling.

Room #416 is a mechanical room with concrete floor, gypsum board walls, and metal deck ceiling.

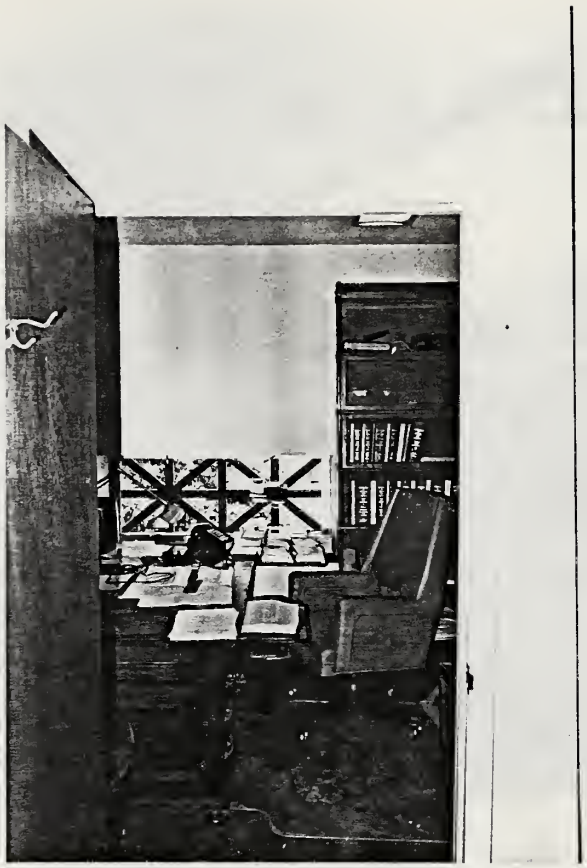


Figure 266: Room 411B - Supreme Court office.



Figure 267: Room 413 - Senate committee room.



Figure 268: Room 414 - Senate office.



Figure 269: Room 417 - Senate typing pool.

Room #417 is a stenographers' pool with vinyl tile floor, vinyl wall covering, acoustical tile ceiling, and aluminum windows.

Room #418 is a corridor with terrazzo floor, vinyl wall covering and acoustical plaster ceiling.

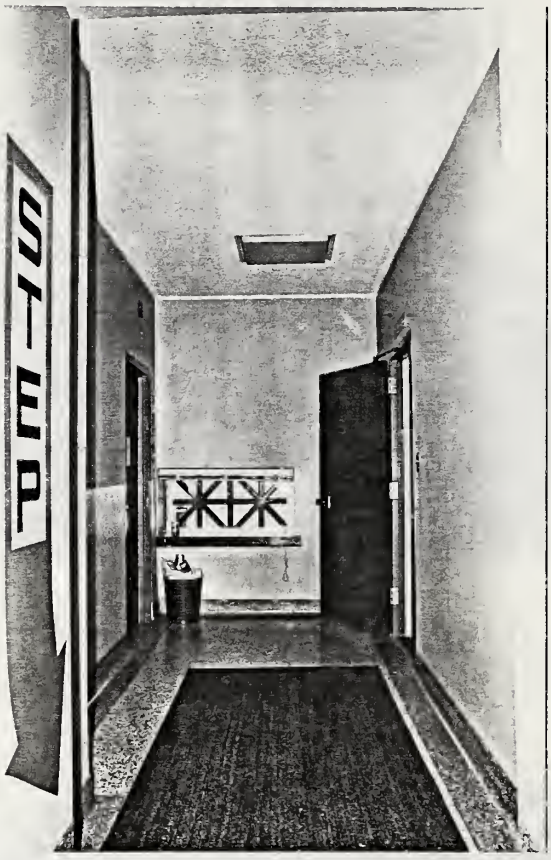


Figure 270: Room 418 - Corridor.

Rotunda perimeter corridor - The corridor has been altered and has vinyl wall covering, terrazzo floors, and acoustical plaster ceilings. The wire-netted fan windows at the arches viewing into the rotunda have been replaced by metal grills.

Senate Gallery and Corridor - the gallery and corridors have been altered and have carpeted floors, vinyl wall covering, and plaster ceilings. Windows are aluminum awning type.



Figure 271: Senate Gallery - "modernized".



Figure 272: Senate entablature.



Figure 273: Senate from balcony.



Figure 274: Senate from balcony.

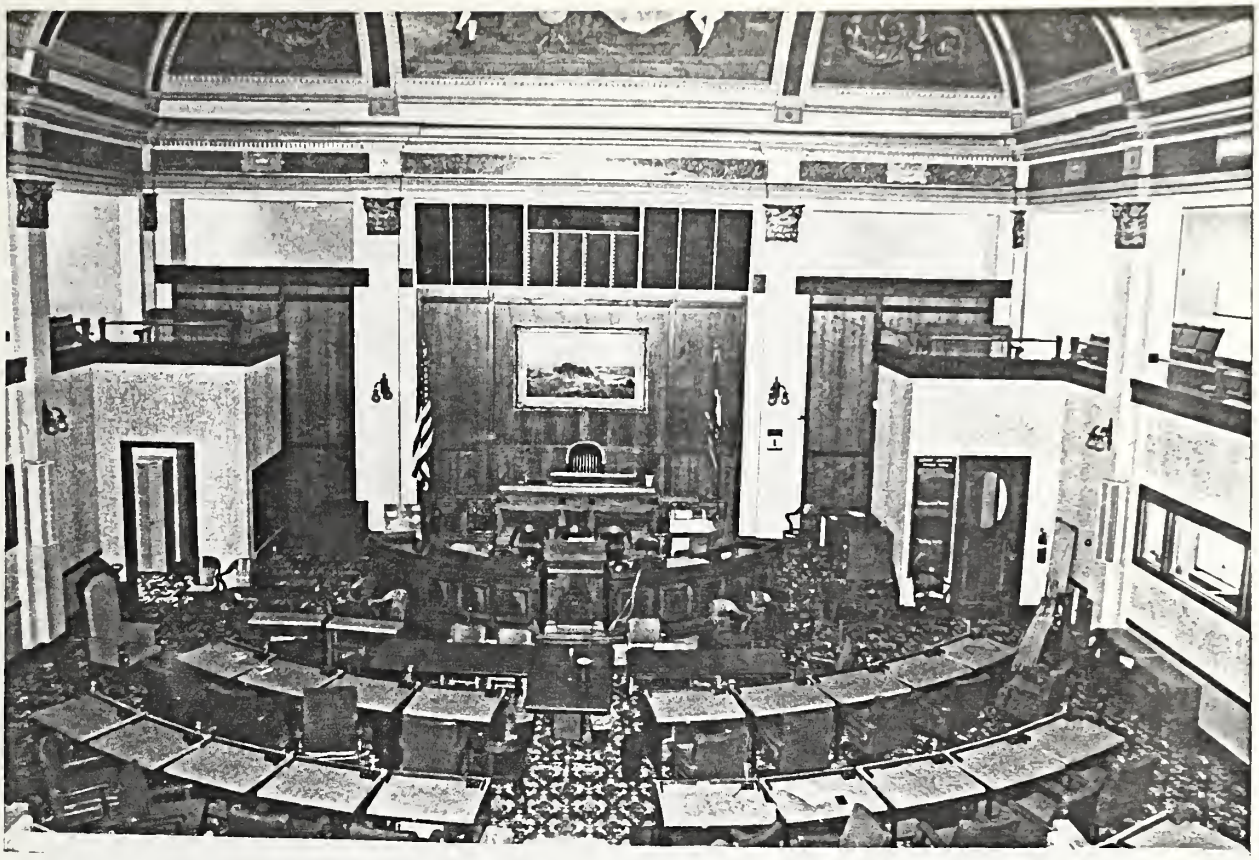


Figure 275: Senate from balcony.

Rooms #420 and 420A house stenographers' pool and office. Located in the altered 1899-1902 portion, the rooms have vinyl tile floor, vinyl wall covering, and acoustical tile ceiling. The windows are aluminum.

Rooms #421 and 422 are women's lounge and toilet rooms in the altered 1899-1902 portion. The lounge has vinyl tile floor and vinyl wall covering. The toilet room is ceramic tile. Both have acoustical tile ceilings.

Room #423 is a custodial room in the altered 1899-1902 portion. The floor is vinyl tile and the walls are painted structural clay tile. The west wall is historic plaster. The ceiling is gypsum board.

Room #424A is a corridor in the altered 1899-1902 portion with terrazzo flooring, vinyl wall covering, and acoustical ceiling.

Room #424 is a hallway in the altered 1909-1912 connection to the west wing. Floor is both terrazzo and carpet. Walls are vinyl wall covering on plaster and on gypsum board. The ceiling is acoustical tile. The west wall exhibits a historic stair with three risers leading to two historic wood panel doors. There is a marble base.

Room #425 is a concrete ladder room to the mechanical space above.



Figure 276: Room 424A - Remodeled hallway.



Figure 277: Room 424 - Entrance to House balcony.

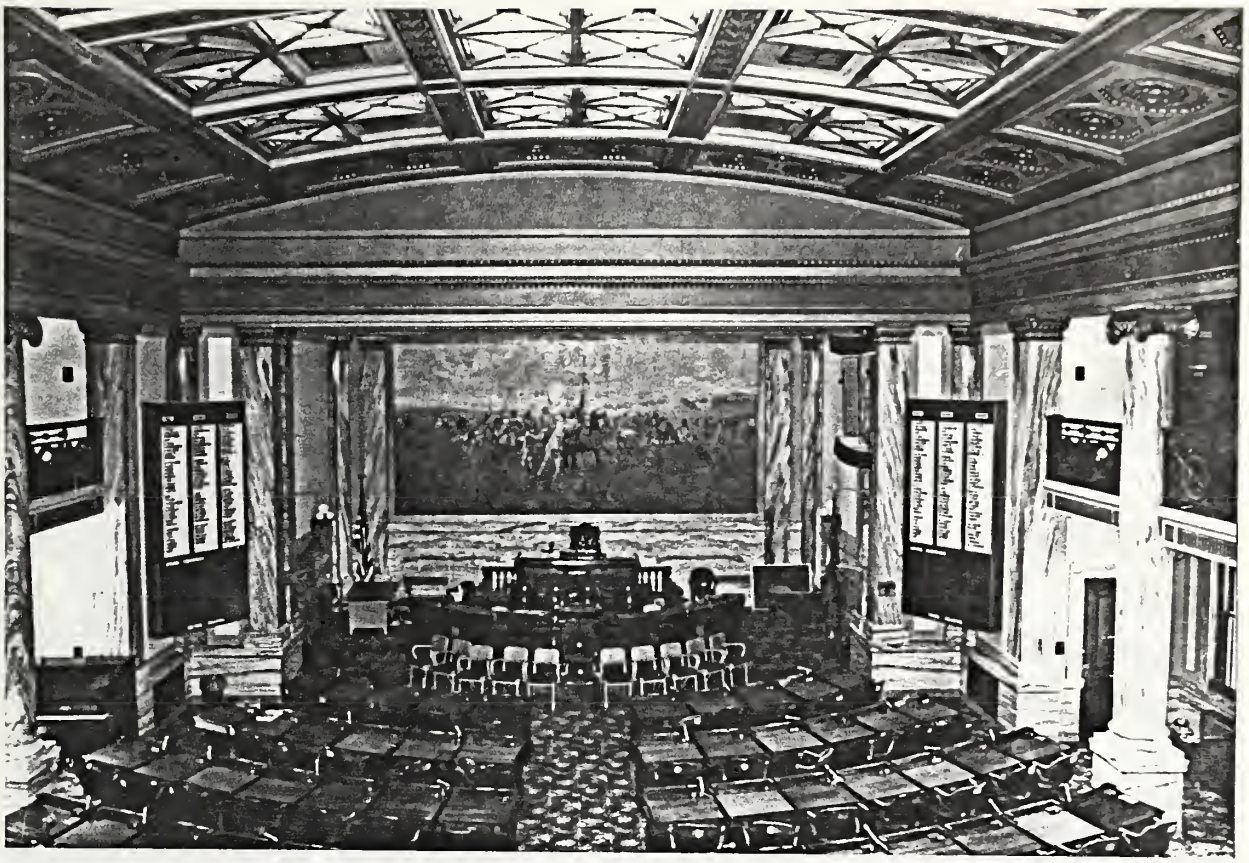


Figure 278: House from balcony.

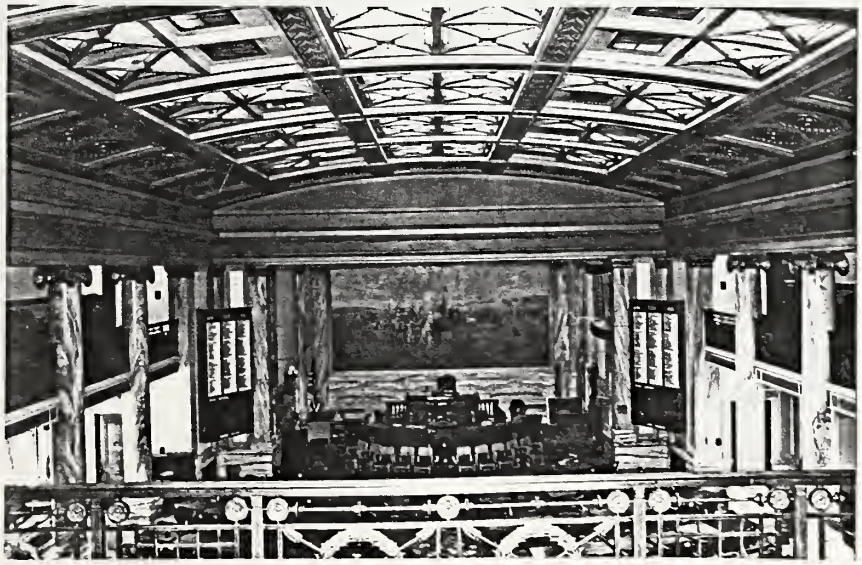


Figure 279: House from balcony.



Figure 280: House from balcony.



Figure 281: House from balcony.

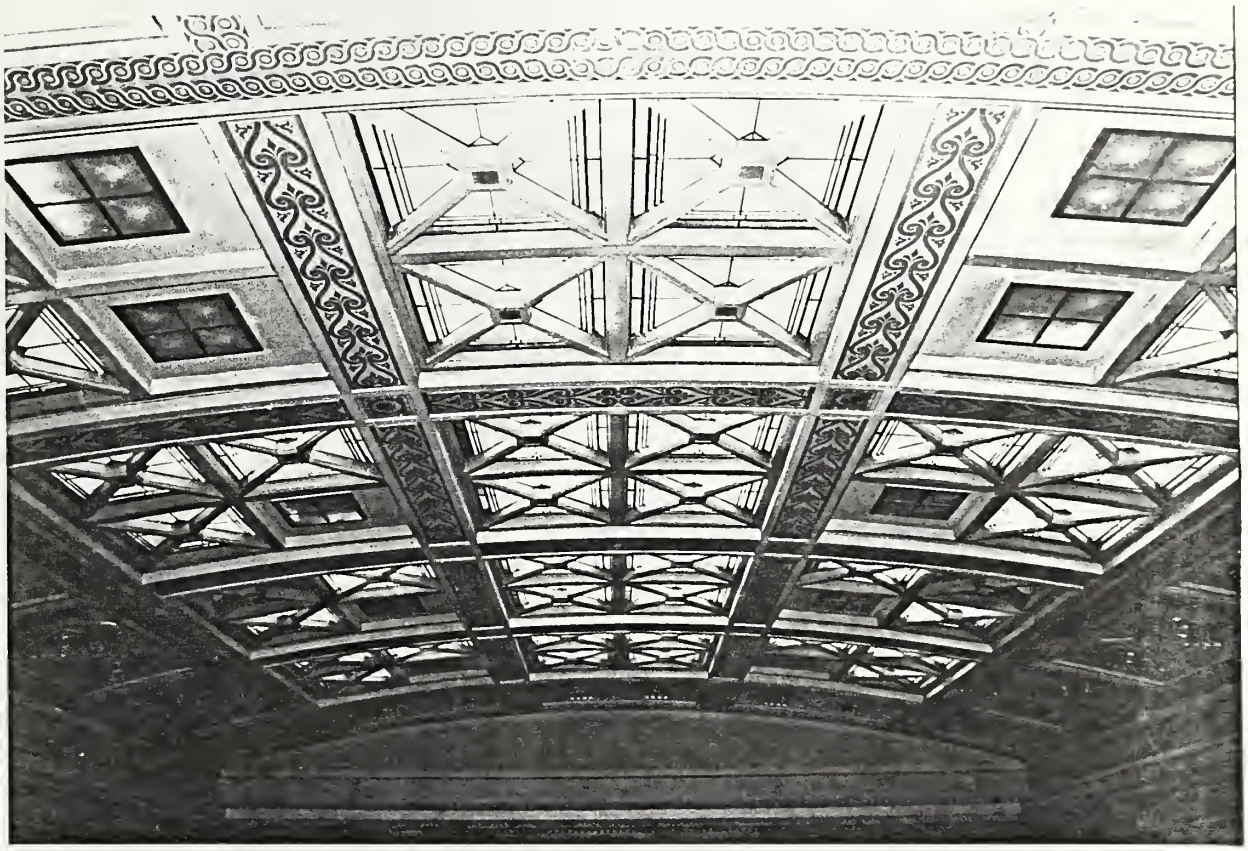


Figure 282: Stained glass ceiling in House of Representatives.

Room #425A is a stairway in the 1964-1966 addition to the connection to the west wing. It is a ceramic tile room with acoustical plaster ceiling. The stairway leads down.

Room #426 is an office without windows and has a steel fire door. Walls are plaster, floor is vinyl tile and the ceiling is acoustical tile.

Room #427 is an electrical room in the west wing. It has a concrete floor, plaster walls, and a plaster ceiling. The room was originally a closet and materials are historic. The door is historic wood panel.

Room #428 is the House of Representatives gallery. Surrounding the House on three sides (east, west, north), the gallery has fixed historic individual seating on a stepped floor with new carpet. There is a wood base and chair rail, plaster walls, and new plaster ceilings.

Rooms #428A, B and C - The partition, historically separating the clerk's room (428A) from a spiral stairway access room, has been removed. Although the partition exists between 428B and C, the stairway has been removed. Otherwise, the rooms are historic with new carpet, plaster walls, and new acoustical tile ceiling. The rooms have original brass hardware and wood panel doors with half-lites and Italianate trim. Skylights have been covered during modernization.

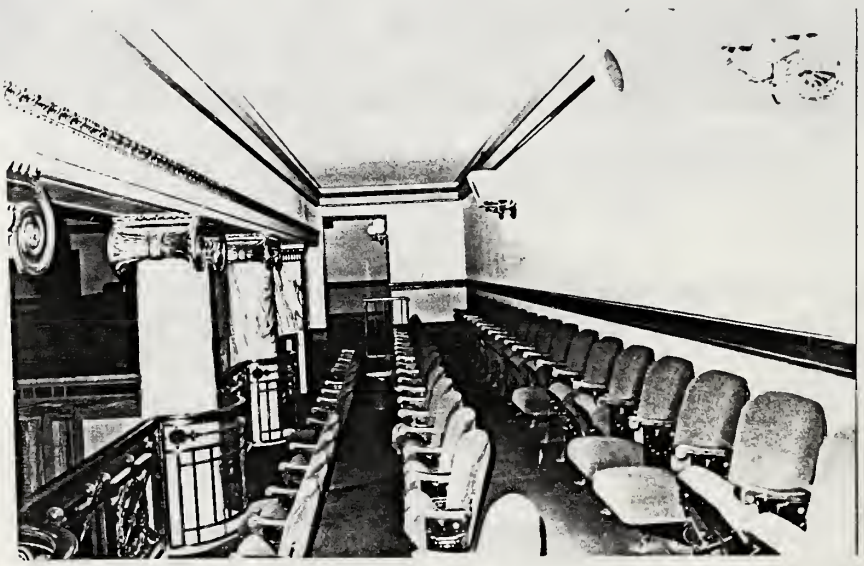


Figure 283: House of Representatives gallery.

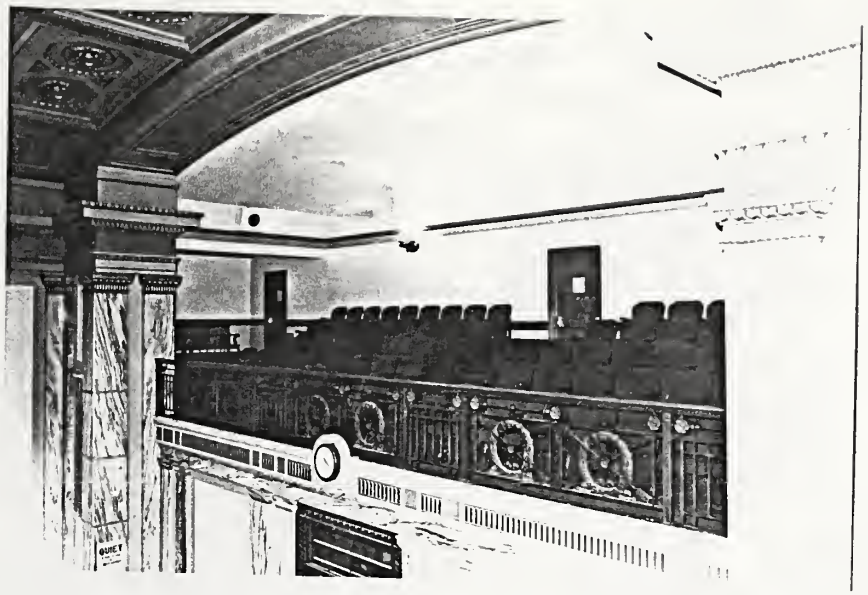


Figure 284: House gallery - ceiling changed.



Figure 285: House gallery - marble column and gilded plaster capital.

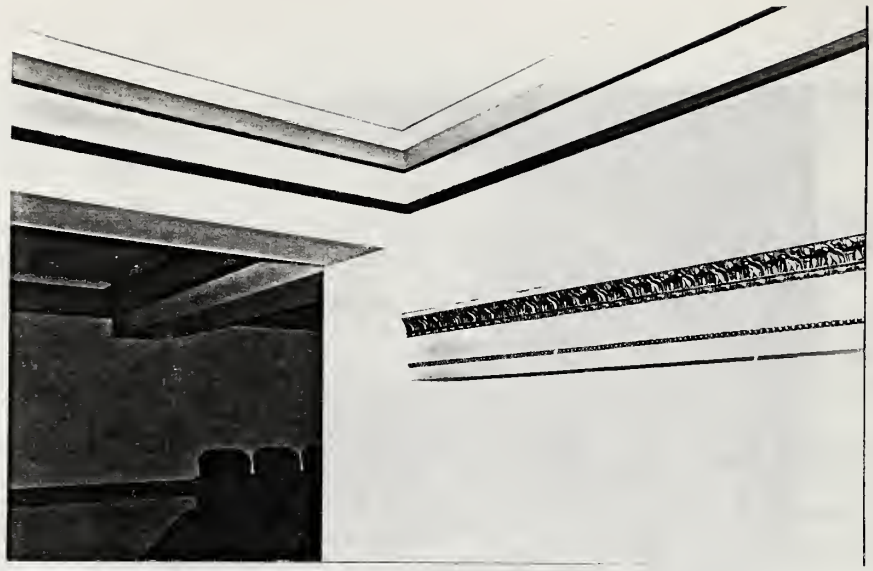


Figure 286: House gallery - original cornice detail.

Room #429 is a corridor in the 1909-1912 west wing. There are new acoustical tile ceilings (with pull-down access ladder to mechanical and skylight above) and new carpet. Other elements such as marble base, Italianate wood door architraves, and plaster walls are historic.

Rooms #430, 432 and 433 - The rooms 430 and 433 were originally two rooms each. They were skylit rooms, but the skylights have been covered with new acoustical tile ceilings. Base, walls, and doors are historic. There is a new wood flush door between rooms 430 and 432, and between 432 and 433. Rooms 430 and 433 are committee rooms and 432 is an office.

Room #435 is located in the 1909-1912 connection to the west wing. It has been altered and has vinyl wall covering, vinyl tile floor, and acoustical tile ceiling. The room was originally the elevator space and a closet.

Rooms #436 and 437 are conference rooms located in the altered 1899-1902 portion. The location was originally the west stairway and an area marked "unfinished" in the Bell and Kent plan. It has vinyl wall covering, vinyl tile floor, and acoustical tile ceiling. Windows are aluminum replacement awning type.

Rooms #439, 440 and 442 are offices located in the altered 1899-1902 portion with vinyl tile floors, vinyl wall covering, and acoustical tile ceilings. They are windowless rooms marked "unfinished" in the Bell and Kent plan.



Figure 287: Original Supreme Court ceiling from the balcony.



Figure 288: Supreme Court from the balcony.

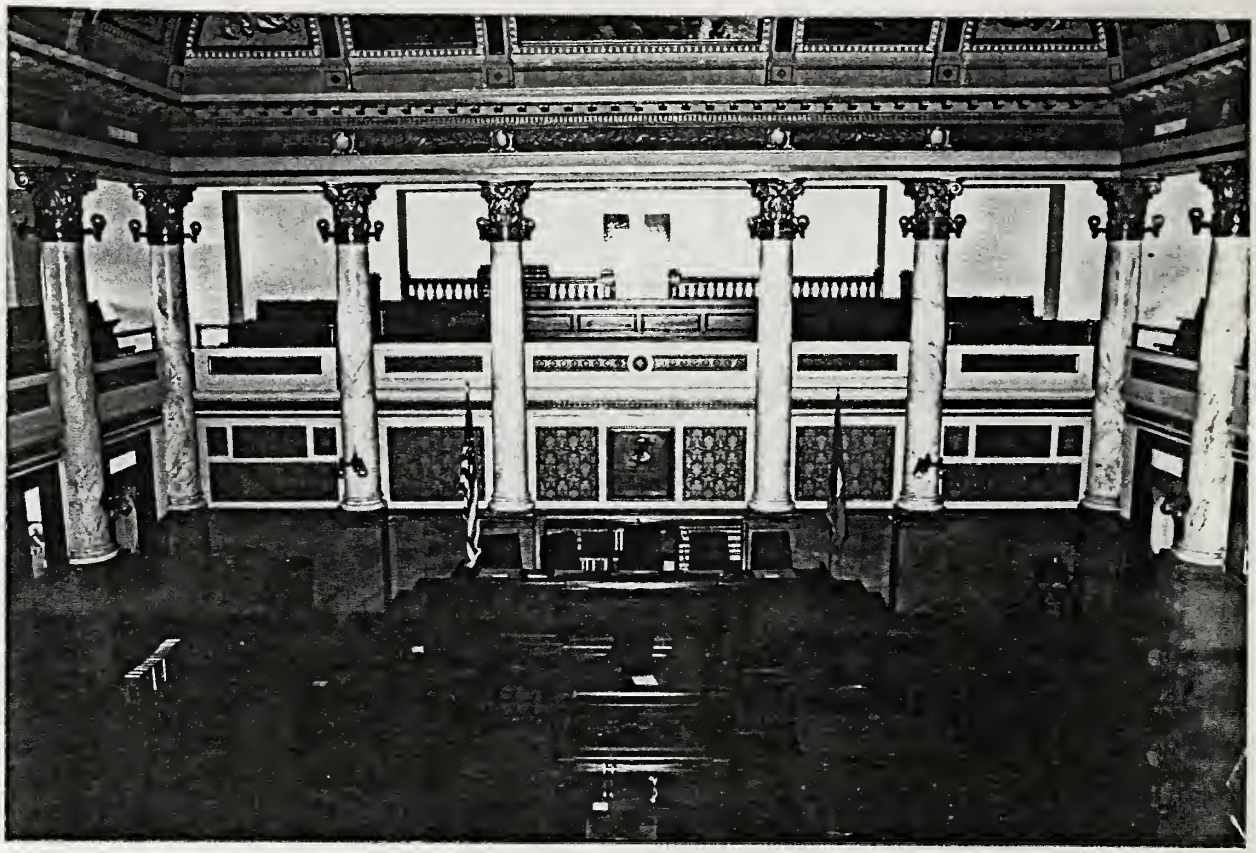


Figure 289: Supreme Court from the balcony.



Figure 290: Supreme Court - original scagliola column and gilded capital.



Figure 291: Supreme Court gallery - "modernized".



Figure 292: Supreme Court gallery - "modernized".

DOME AND TOWER STRUCTURE

Surmounting the central block of the 1899-1902 original building is the double shell dome structure. Sixteen riveted and bolted steel trusses, which structure both the inside and outside dome shells, have compound curves and two springlines; one for the interior dome and one for the exterior. The resulting space between the two shells is approximately thirty-six feet high above the concrete floor at the oculus of the inner dome, and forty feet wide. Although the area is not accessible to the public and is reached by a wobbly, tall cast-iron stair and then a gantry flight, it is an excellent place to observe how steel technology is adapted to classical form.

Just below the springline of the outer shell, and at a height slightly above the oculus floor, are sixteen oeil-de-boeuf windows which light the oculus. Lower, in the masonry clad portion of the tower, are twelve windows which light stained glass windows in the inner tower below the springline of the dome.

Loads created by the masonry cladding of the square tower are transferred to the large piers at the rotunda corners by heavy brick arches at four sides of the rotunda. This feature is not visible from the rotunda interior, but is reflected by the arches between the pendentives.



Figure 293: Brick arch at rotunda.

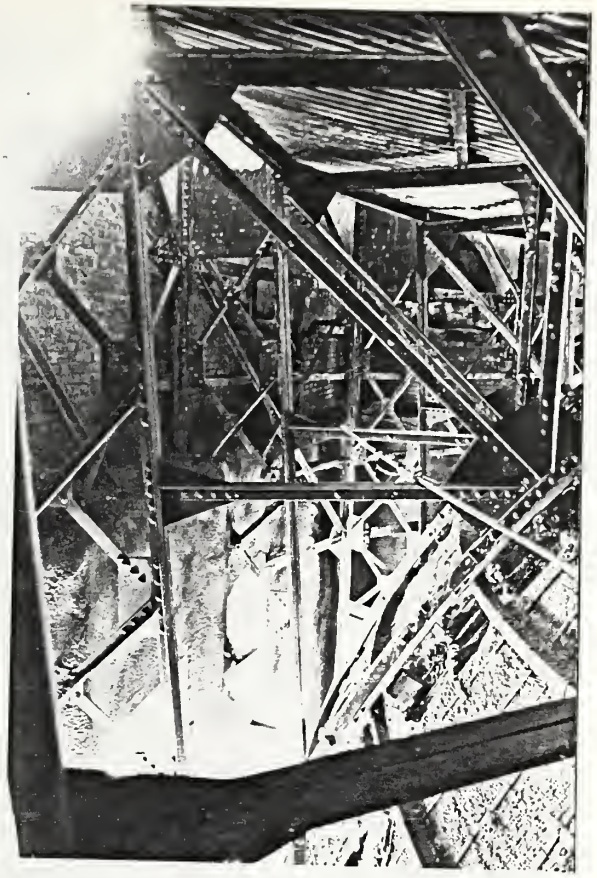


Figure 294: Dome and tower structure.



Figure 295: Oculus compression Ring.

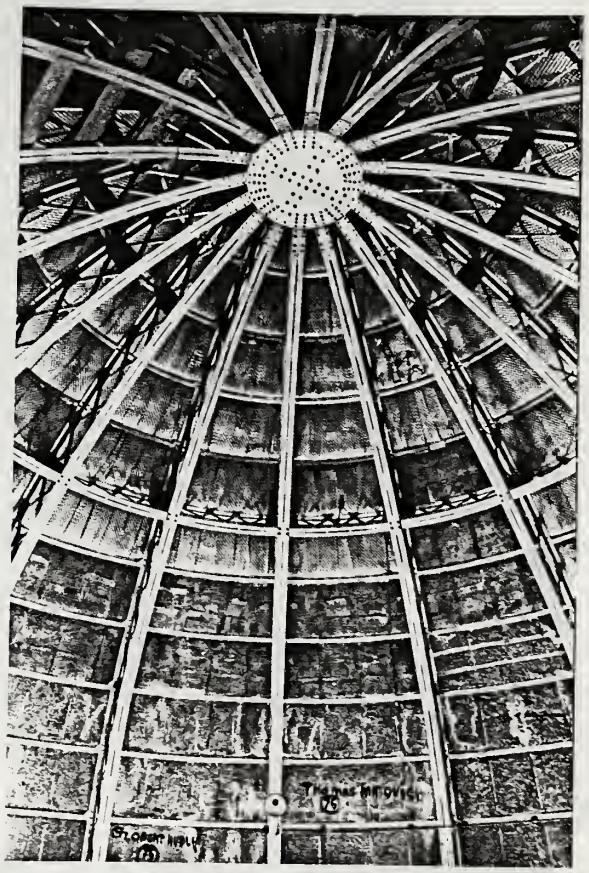


Figure 296: Dome structure.

ROOF STRUCTURE AND SKYLIGHT ABOVE COMMITTEE ROOM

The truss and skylight structure which once lit the barrel vault above the grand stair now supports a grid ceiling for Committee Room #413. The skylight glass has been removed and a metal deck and roof now encloses the structure. The skylight space is accessed by a ceiling panel in the rotunda corridor.

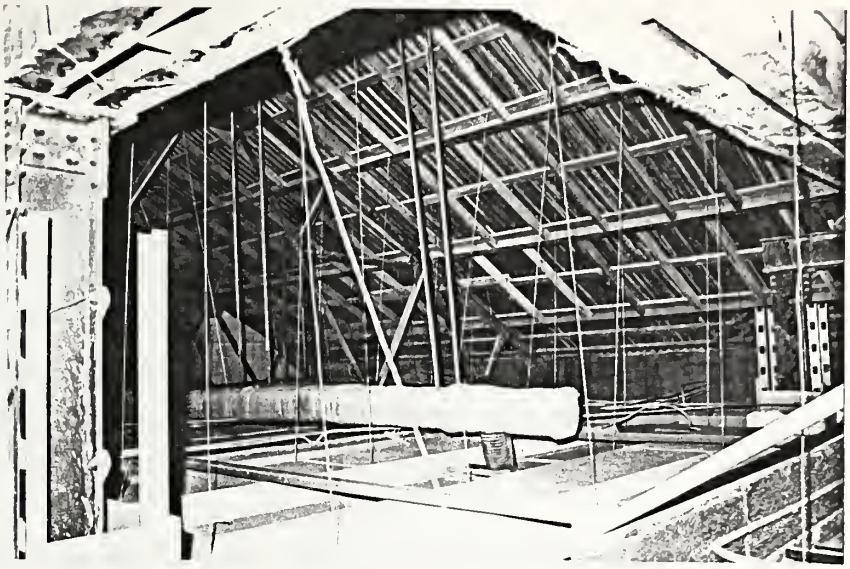


Figure 297: Roof structure of skylight above committee room.

CEILING SPACE AND SKYLIGHT ABOVE SUPREME COURT

The semi-circular and double concave ceiling above the Supreme Court demanded a complicated structural system. This system, a series of braced pitched trusses, has struts reaching from the panel points which support the curved ceiling purlins. This combined system could be referred to as a space frame. The trusses also support the functional skylight which lights the stained glass horizontal ceiling panels.

The ceiling space is accessed by a ceiling panel located in Room #440.

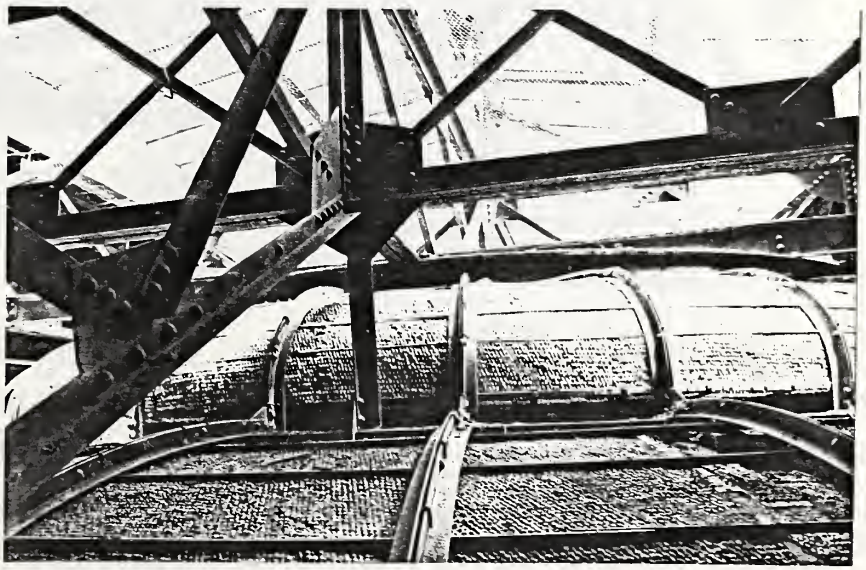


Figure 298: Ceiling space and skylight above Supreme Court.

SKYLIGHT AND CEILING SPACE ABOVE HOUSE OF REPRESENTATIVES

This space is accessed by a catwalk above the ceiling with a fold-down stair in the corridor to the north of the gallery. Pitched riveted steel scissor trusses support the ceiling and trussed purlins at panel points support the skylight. The sides and ends of the space are brick masonry. Ornamental cast-iron radiators line the sides and ends.

Stained glass ceiling panels have been protected by translucent plastic film. Board footways have been placed to service the new lighting which has replaced some of the stained glass panels.



Figure 299: Skylight and ceiling space above House of Representatives.

SKYLIGHT AND CEILING SPACE ABOVE LAW LIBRARY

The ceiling of the Law Library is simple, flat, and supported by turnbuckle struts from the panel points of a pitched riveted steel truss. Board foot walks have been added to service new general lighting fixtures which have taken the place of some of the horizontal stained glass panels. The stained glass is protected by translucent plastic film.

Purlins which help support the skylight structure have been integrated into the pitched truss structure, making the structure a space frame. These purlins frame into the brick masonry end walls. A grid of structural steel supports the stained glass sections. A cast-iron ornamental radiator lines the brick masonry side and end walls. The ceiling space is accessed by a wall access door from the corridor.



Figure 300: Skylight above Law Library.



Figure 301: Skylight and ceiling space above Law Library.



Figure 302: Cast-iron radiator in Law Library ceiling space.

STRUCTURAL

1899 to 1902 Building

The original Montana State Capitol Building was two hundred fifty feet long on the east-west axis and, in the central block, one hundred twenty-one and one-half feet deep on the north-south axis. From the springing of the copper dome to the basement floor, the distance is approximately one hundred twenty-six feet. The plan shape is a central block with symmetrical wings and end blocks.

The structural system was unreinforced brick masonry with a maximum distance between load-bearing masonry of twenty-three feet. Horizontal systems were steel I-shaped girders with intermediate steel beams fabricated with low arched bottom member. Some scagliola columns have an interior steel column which frames into girders. The Secretary of State's vault had shallow brick vaulted ceilings and the domical portion of the rotunda is accomplished by shop-fabricated steel trusses. The brick masonry continues vertically above the arcuated fourth floor to support the pedimented tower. Ceilings above the Senate (now the Supreme Court) and House of Representatives (now the Senate) are supported by shop-fabricated riveted steel trusses with the ceiling cove shapes built in (see Figure 298.) Purlins support roof or skylight surfaces. See Appendix for photos of shop fabrication drawings used in the construction. Tne profile of the dome was revised prior to the fabrication of the trusses.

1909 to 1912 Building

Two wings with connecting corridors were added to the capitol Building in 1909 to 1912. The wings are rectangular blocks with the long axis oriented north-south. They are seventy feet-seven inches wide and one hundred sixteen feet-seven inches deep. The wings are fifty-five and one-half feet high above grade to the top of the parapet.

The structural system is unreinforced combined brick and granite load-bearing masonry walls, reinforced concrete one-way slab floors, steel truss roof at skylights, and concrete slab on steel beam roofs. The granite is bonded to brick by alternating the thickness of every other course (see Appendix) and what appears on drawings to be metal ties. Lintels over window openings are brick masonry arches. The cornice granite pieces are the full thickness of the wall and projection, approximately four feet. Neither the marble nor the plaster columns in the House of Representatives Chamber and the Law Library align with columns below, but rest on beams between columns. Both sets of columns are load-bearing and carry loads from the skylights and roof. Further off-setting of columns occurs within the wings, and the structure is more complex than it first appears. Structural columns are reinforced concrete-filled hollow clay tile with spiral wire wrapping. Exterior granite columns are load-bearing with granite lintels. Intersecting steel scissors trusses and flat chord trusses create space frames above the Law Library and House Chambers.

1899 to 1902 Building Renovation - Phase I (1963)

Note: Includes that portion of the building from the east end through the rotunda, full height.

A. Fabrication and installation of steel thrust resisting elements in the roof structure where needed.
B. Installation of various thicknesses of reinforced shotcrete against existing masonry walls and piers with ties thereto. Installation of concrete shear walls as needed.
C. Removal of floor structures weakened through deterioration and installation of new reinforced concrete slabs and beams. In some cases existing steel beams were encased in concrete.
D. Installation of new reinforced concrete columns where needed. In some cases existing steel columns were encased in concrete.
E. Removal and replacement of the concrete slab in the basement.
F. Installation of new reinforced concrete footings at new column locations.

G. Remodel and/or additions to rotunda area elevator shafts.

1899 to 1902 Building Renovation - Phase II (1965)

Note: Includes that portion of the building west of the rotunda and other miscellaneous areas full height.

A. All work as described under Items A through F under Phase I (1958).

B. Installation of new elevator, stair shaft structure on the south side in the recessed area between the original building and the west wing addition.

Present Structural Condition of Building

A. Minor cracking has occurred in the concrete floor slab over Basement Room #8. The probable cause is assumed to be concrete creep, deflection or a combination thereof and is not considered serious.

B. Slight end bearing failure is apparent on the first floor concrete beams over the basement hallway under the rotunda. This condition should be investigated when renovation design is initiated.

C. Cracking has occurred in the first floor concrete slab over the north hallway of the west wing basement south of Rooms #37A and 37 continuing through Rooms #50 and 50A. Likewise over Room #48, the south hallway and Room #47. The probable cause is as stated in Item A and is not considered serious.

D. Cracking has occurred in the first floor concrete beams that span between Rooms #2 and 27. This condition should be investigated when renovation design is initiated.

E. A full height vertical crack is evident in the concrete retaining wall enclosing the areaway south of Basement Rooms #17 and 19. Additional support should be installed to arrest further movement at an early date.

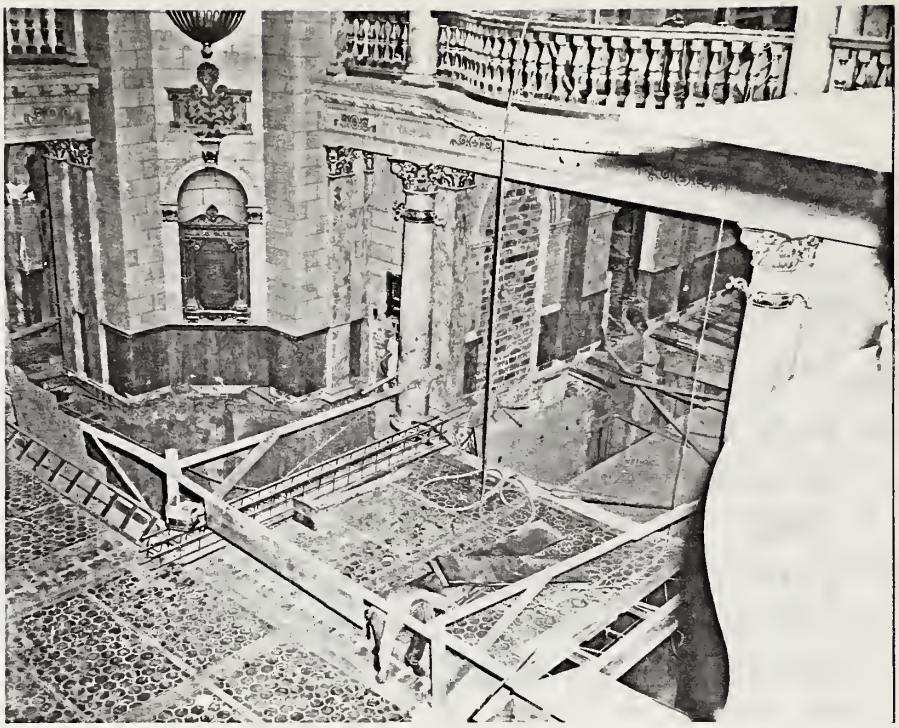


Figure 303: Replacement of floors in the rotunda and galleries, ca. 1963.

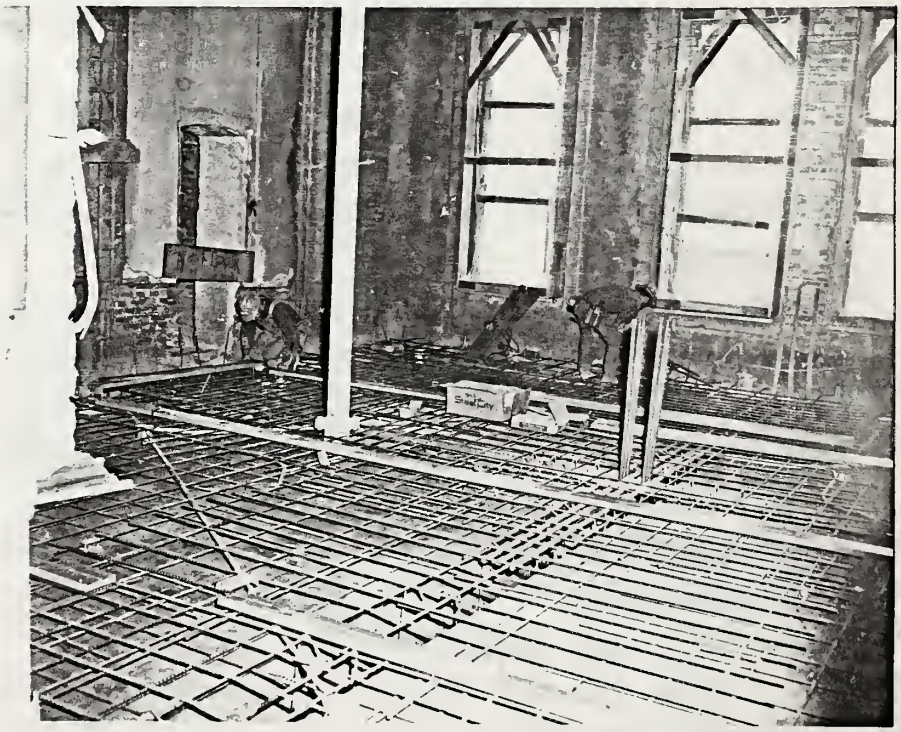


Figure 304: Reinforcement for a new concrete floor in offices along the galleries. The exterior walls were also reinforced (i.e., metal ties between the brick and sandstone, and a gunite inner surface. The wood double-hung windows were replaced with aluminum sash ca. 1963.)

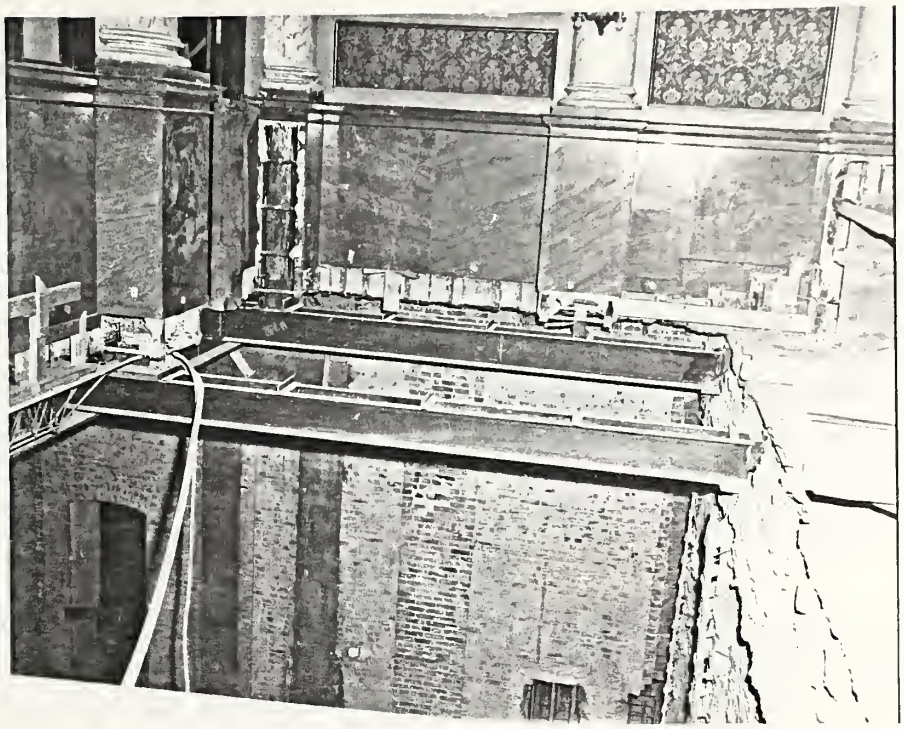


Figure 305: Replacement of the concrete floors in the Supreme Court, ca. 1963.



Figure 306: Reinforcement of columns on the east side of the Supreme Court balcony, ca. 1963.

F. Serious cracking has occurred in the masonry walls near the top of the main dome circular access stair. This could be happening as a result of a missing horizontal steel dome member which would have arrested thrust from the dome structure at that point. This member or members to take its place should be installed and the masonry patched at an early date.

G. The concrete beam supporting the gable ends of the skylight over the Law Library has deflected seriously causing a large horizontal crack in the masonry above. This condition should be investigated when renovation design is initiated.

All other structural elements of the building viewed appear to be sound and acceptable for service.

MECHANICAL

The capitol building as it currently exists today consists of an east wing, a center section, and a west wing. The capitol is heated with a central steam system originating in a central boiler plant directly east of the capitol building. From this central boiler plant a tunnel extends under the basement center corridor from the east end of the building to the juncture between the central section and the west wing of the building. This tunnel houses the main steam line, condensate return, some water lines and roof drain leaders, sanitary sewers, and miscellaneous electrical, control, and telephone wiring. The building was basically heated with cast-iron radiation with hand valve control. Ventilation was supplied by central air units with air washers and blast coils which fed the large meeting areas in the building.

Between 1958 and 1963, Phase I of the remodeling project was instigated. Phase I encompassed only the east one-half of the central

section of the capitol building. The basic mechanical systems were installed for heating, ventilating, and air conditioning as follows:

1. All of the outside perimeter rooms had four-pipe fan coil units installed complete with piping and individual room control for hot water supply and chilled water supply to provide heating and cooling year around. The hot water supply was provided from a convertor located in the basement mechanical equipment room. This convertor is fed from the steam system from the central boiler plant. Although the piping was put in for the chilled water, no chilled water system was provided and the piping terminates at various locations in the tunnel and mechanical equipment rooms.
2. A ventilation system was installed consisting of AC Units #1 and #2 as follows:
    a. AC Unit #1 is a double duct high velocity unit located in the mechanical room in the east basement of the central section. This unit utilizes 100% outside air and supplies ventilation air to the east portion of the center section on the first and second floors on a zone basis. The unit has a preheat coil which is supplied through a separate convertor system and pump system utilizing an ethylene glycol solution for freeze protection. The reheat coil is supplied hot water from the main convertor in this mechanical room which is fed with steam from the central boiler plant. This convertor also provides the hot water for the fan coils and other heating units in this portion of the remodeling. There is a chilled water coil in the unit, but no piping to the coil.
    b. AC Unit #2 is located in a mechanical room on the fourth floor just north and east of the Supreme Court Chamber. This unit is a multi-zone with four zones and supplies the ventilation for the east half of the third and fourth

floors of the center section on a zone basis. Again, the chiller coil is installed but there is no piping to the coil. This unit utilizes 100% outside air and has a preheat coil with its own convertor and a reheat coil fed from the main heating convertor in the basement mechanical room.

3. Some exhaust fans were added to provide exhaust such as from toilet rooms.
4. Some heating convertors were installed in areas considered as non-essential to cooling. These are fed from the hot water heating distribution system.

In 1965, Phase II of the remodeling of the capitol building was instigated and consisted of the west one-half of the central portion of the building. The mechanical systems basically are the same as installed for the east portion as follows:

1. Four-pipe fan coil units were installed in the outside perimeter rooms with individual room controls for heating and cooling the same as Phase I. Again, no cooling is available.
2. A ventilation system was installed consisting of AC Units 3, 4, and 5.
    a. AC Unit #3 located in the west basement mechanical room is a double duct high velocity unit similar to Phase I except that it has a mixing box and utilizes outside air and return air to provide a mixed air temperature to the machine. It has a preheat coil with its own convertor, pump, and ethylene glycol solution. The reheat coil is fed from the large convertor in this same mechanical room. This convertor provides the heating water for all of the balance of the fan coil units, etc. installed in this Phase II remodeling. A cooling coil is provided with no piping.
    b. AC Unit #4 is a double duct high velocity unit located in the mechanical room above the new stairway in the southwest corner of the center section of the capitol.

This unit has a mixing box section and utilizes return air and outside air for a mixed air temperature. The preheat coil again is fed from an individual convertor in this room and the reheat coil is fed from the main hot water distribution system from the large convertor in the basement mechanical equipment room. A cooling coil is provided with no piping.

c. AC Unit #5, located in the mechanical room on the north side of the rotunda on the fourth floor is a straight draw through AC unit with preheat coil again fed from its own convertor on a separate system with ethylene glycol. The reheat coil and the cooling coil are in line with the cooling coil again having no piping. The unit takes outside air which can be mixed with return air fed from a return air fan. This unit feeds part of the rotunda, the Senate Chambers, and west mezzanine.

3. Exhaust fans were added to provide exhaust ventilation from basement areas and toilet rooms.
4. Some force flow heaters and fin tube were installed for heating only in areas which are not deemed to require future air conditioning.
5. Again the piping and the provisions for the air conditioning have been brought to the central locations, however, there is no chilled water system or main piping feeds available at this time to provide air conditioning in the areas remodeled.
6. The west center section basement mechanical room houses a Honeywell control center which is a supervisory data center. This panel has provision for equipment which has not been installed at this time. It has provision to give readouts on all five of the AC units in the main central section of the capitol as well as giving control point temperature readout.
7. Two wet standpipes were installed, each with hose cabinets on 1, 2, 3, and 4th floors. These would supply the west center portion of the capitol.

The east wing of the capitol has had some remodeling done on the ground floor with an air handling system installed in the southeast section which has two water-cooled chillers mounted in the mechanical room in the east basement area. At the time of the chiller installations, this area was occupied by the Superintendent of Schools and there was a computer room which required extensive cooling.

The Attorney General's suite has a floor-mounted vertical discharge water-cooled air conditioner exposed in the main corridor with exposed ductwork feeding one large zone for the Attorney General's suite.

A number of offices have window air conditioners installed to obtain cooling.

The west section of the capitol has had little mechanical remodeling of any kind. A unit has been installed above the ceiling on the north end of the House Chambers which provides cooling and ventilating air principally to maintain environment around the Russell painting.

In 1968, a project was originated which replaced the old boiler plant with a totally new boiler plant. This boiler plant provides the steam for the entire capitol building plus the annex, and the Mitchell Building across the street to the east. The program called for a future addition to this building to house a central chiller plant for the capitol.

ELECTRICAL

Power is supplied to the capitol building by the Montana Power Company through two transformer vaults located in the basement. The east vault supplies an 800-amp plug-in bus duct which runs west down the basement corridor ceiling to approximately the center of the building. This bus duct feeds branch panels in the east portion of the capitol. The west vault supplies an 800-amp plug-in bus duct which runs east down the basement corridor ceiling to approximately the center of the building. This bus duct feeds branch panels in the west portion of the capitol.

In approximately 1959, a Phase I remodeling program was instigated which provided for the replacement of panels, installation of new panels in the east half of the center section of the building. Duplex outlets were installed and power was provided for the new equipment under this Phase I remodeling and new lighting was installed in most of the spaces on all four floors of this remodeled area.

In approximately 1963, a Phase II remodeling program was instigated which provided for the replacement of panels, installation of new panels in the west half of the center section of the building. Duplex outlets were installed and power was provided for the new equipment under this Phase I remodeling and new lighting was installed in most of the spaces on all four floors of this remodeled area.

Since 1959-60, numerous projects have been instigated piece meal doing electrical changes on a demand basis, but no major upgrading or Code compliance work has been done.

A great deal of the wiring, particularly in the east and west wings and also some in the center section is below standard and needs to be updated to bring it into compliance with Code and today's modern requirements for power.

FIRE / SAFETY

The capitol building is lacking in fire/safety aspects with the main concern being the lack of exits from either of the two wings. There are a large number of offices on the first, second, and third floors and assembly areas on the third and fourth floors (i.e., House of Representatives, Law Library) that do not have the adequate number of exits.

There are no fire or smoke detection systems or any type of fire suppression systems within the structure. The new stairwell between the 1899 structure and the 1912 west wing has exit signs.

Exit lights and emergency lighting is minimal to nonexistent throughout the capitol. Numerous emergency battery pack lighting "ready lights" were inoperative.

Fire alarm is basically nonexistent. Elevator controls do not meet today's standard for safety or fire evacuation.

HANDICAPPED ACCESSIBILITY

The capitol building is accessible by the handicapped with the exception of the fourth floor in the wings. Access to the building can be made at the first floor level and the other floors are accessible by the elevators. One problem is the difficulty of opening some of the doors to the first floor.

Most of the existing public toilet rooms have been or are in the process of being remodeled for accessibility by the handicapped.

BUILDING FABRIC CONDITION AND SIGNIFICANCE

CONDITION

EXTERIOR

Generally the exterior of the building is in good physical shape with the exception of the sandstone of the 1899 building. (See Building Stone in the material conservation section.)

The State of Montana has done an adequate job of maintenance over the years. Some procedures have not been helpful to the conservation of historic fabric, though, and are or have caused additional problems (i.e., waterproofing of exterior, patching and grouting.) The sandstone walls, however, have been attached back to the inner brick thus taking care of any seismic problems. The concrete on the front steps leaks allowing water into the driveway and room below the steps.

With a few changes such as aluminum entrance doors and windows and the condition of some sandstone, the structure has retained most of its historic fabric on the exterior. The wood windows in the wings require some conservation.

INTERIOR

The interior of the building is in generally good shape with a few minor exceptions. For the most part it has been properly maintained and the historic fabric is in fair to good shape. However, much of the historic fabric has been replaced in the center section, with the exception of most of the public spaces.

There has been very little moisture penetration into the building with the exception of the basement where there are some problems in the west wing.

The interior floors, walls, and structure have been stabilized for seismic consideration. Most of the historic fabric that was kept was protected in the public spaces thereby retaining its significance.

STATEMENT OF SIGNIFICANCE

(Revised from the National Register Form)

The Montana State Capitol Building is historically significant for its role as the center of Montana's political life since 1902. Also, the capitol building is architecturally significant as a product of architecture's "American Renaissance" in the last decade of the twentieth century.

For many Montanans in the years immediately following statehood, the construction of a permanent, impressive capitol building symbolized the young state's maturation into a full-fledged member of the Union. However, Montana was thirteen years into statehood before its capitol was finally completed.

One obstacle to the construction of the capitol was the controversy over which city should be its site, a controversy which had begun during Montana's territorial days. After much acrimonious debate, the city of Helena was finally chosen in 1894, nearly five years after statehood been achieved.

The first step twoard building Montana's capitol came soon after, in 1895, when the legislature named a State Capitol Commission and charged it with overseeing the capitol's design and construction. Although the Capitol Commission developed ambitious plans, it was plagued with funding problems and intrigue; the only visible sign of its efforts after two years were a $40,000 debt, and an excavation for a grandiose building that the 1897 legislature decided Montana could not afford.

In response to the first commission's lack of success, the 1897 legislature formed a new commission and provided it with what was hoped would be adequate funding for a more modest capitol building. The legislators authorized a $350,000 bond issue, securing the bonds with the 182,000 acres of land granted by the federal government at statehood for funding the construction of a capitol building. To the legislature's embarrassment, the low interest rates assigned the bonds made them unattractive, and none could be sold; it appeared that the construction of a capitol would be delayed again. Fortunately, Thomas Cruse, a wealthy Helena miner and capitalist, agreed to purchase the entire issue at a loss, enabling work on the capitol building to begin.

The laying of the capitol's cornerstone in 1899, and the dedication of the completed building in 1902, were both major events that drew visitors from across the state. Many of Montana's leading political figures spoke at the gatherings, including Governors Robert Smith and Joseph Toole, and U.S. Senator W. A. Clark.

The completed building was handsome, impressive, and a source of pride to the speakers. Architecturally, it showed the influence of the 1893 Columbian Exposition, whose Classical buildings had launched a movement that called itself the "American Renaissance" in architecture. Indeed, the capitol's design, by Helena architects Bell and Kent, resembled that of the Minnesota and the Rhode Island capitols, both of which were considered to be in the mainstream of the movement's neo-Classical style. Through their large scale and Classical symmetry, neo-Classical buildings such as Bell and Kent's Montana capitol attempted to capture the period's spirit of material progress and democratic perfectability. In addition to reflecting the nationwide confidence

and optimism of the period, the neo-Classical features of Montana's capitol building also fit well with the symbolic importance Montanans attached to its completion, and to the state's turn of the century mood; according to the speakers at the capitol's dedication, the state had come of age and was about to enter a golden era of democracy and abundance.

In the first years after its completion, the capitol building housed all of Montana's state offices. Growth of the state's government in those years led to the addition of complementary wings to the original building in 1909. Beginning in 1919, other state office buildings have been erected in the area around the capitol, forming an area called the "Capitol Complex." However, despite the number of new buildings, the capitol remains the center of state government, housing the state's main executive and judicial offices and the state's legislative bodies. It also remains the state government's visual centerpiece, overlooking the buildings and the landscaped lawns of the Capitol Complex. The capitol building serves as a reminder of Montana's distinct political identity and heritage, and is visited by thousands of Montanans who admire its appearance and the Montana-related paintings, murals, and statuary it contains. The structure remains a landmark for Helena and for the State of Montana.

The integrity of the building remains intact with the exception of some of the interior spaces. Only minor changes have been made in the external appearance of the capitol building over the years. These include changes in the ornamentation of the dome, in the landscaping of the capitol grounds, and the enlargement of the steps serving the front entrance (1946). However, the interior of the 1899 section of the capitol has undergone significant changes. The east wing of the original building was remodeled in 1963-64, and the two lower levels of the rotunda and the entire west wing were remodeled in 1964-66. In the remodeling project undertaken in the mid-1960's, the vaulted art glass ceiling over the marble stairway leading up from the rotunda was removed and filled by a committee and hearing room. The decoration and early painted details had been repainted in the 1930's. The Senate Chamber was also remodeled at that time, leaving only the cornice and murals above intact.

MATERIALS CONSERVATION

BUILDING STONE IN THE MONTANA STATE CAPITOL

The central portion of the Montana State Capitol was begun in 1899 and is built of sandstone which appears to have been in every way ill-suited for construction use. Although it is true, as Berg (1974) remarks, that many buildings made of that stone are still standing, it is also true that parts of the sandstone portion of the capitol are in a fairly advanced state of dilapidation.

About a decade after the central portion of the capitol was finished, large wings were added to the east and west ends to complete the present structure. The wings are made of an excellent granite which has endured admirably and remains almost untouched by the elements except in a few places. Although not obvious from a distance, the contrast between the sandstone and granite portions of the capitol become striking upon close observation.

Sandstone

Gross appearance: In gross aspect, the sandstone used in the capitol can be described as a dense, compact rock composed of rather poorly-sorted sand with some visible clay. It contains numerous thin laminations that typically range from one to several millimeters in thickness. The color ranges from light to medium gray.

Microscope description of sandstone from capitol building:

Minerals with visual estimate of percentages

40%	Quartz
30-35%	Clay minerals Interstitial to sand grains; some fine-grained low to moderate-birefringence grains similar in size to other detrital grains. May include minor chert or volcanic rock fragments.
15%	Plagioclase Relief balsam - Composition An_{20} Polysynthetic twins
5-10%	Porosity Pore spaces 1 to 2X the size of quartz and feldspar grains; moderately well interconnected.
2%	Biotite Pleochroism X = light brown, Z = brown Altered partly to chlorite; weathered Grains ragged and bent; probably detrital
1%	Chlorite Altered from biotite
1-2%	K-feldspar
1%	Muscovite
1%	Apatite

Textures:
- Average grain size approximately 0.05 mm.
- No preferred orientation but shows faint gradational layering on the scale of 1 mm. to a few mm.
- Quartz and feldspar are fairly angular but not interlocking; most grains are held together by clay minerals.
- Clay minerals are dominantly interstitial.
- Pore spaces are slightly larger than most of the sand grains and are fairly well interconnected.

Rock Name:
- Clay-cemented feldspar-quartz sandstone

Granite

Gross appearance: The granite used in the capitol can be generally described as a coarse-grained rock with massive texture composed of plagioclase and orthoclase feldspar, quartz, black mica, and hornblende, in that order of abundance. The plagioclase feldspar is milky-white in appearance and orthoclase slightly pink. The quartz forms irregular, glassy-looking grains which look rather dark because one sees through them into the depths of the hollow they occupy. Both the mica and the hornblende are black but they can be distinguished because mica crystals are shaped like flakes and those of hornblende like pencils. Technically, the rock has been called granodiorite or quartz monzonite, but in this case the more familiar term granite is correct.

The granite has scattered through it dark inclusions which range in size from that of a grape to that of an orange. They are irregular in shape and may be rounded or angular in outline. The mineral composition of the inclusions is the same as that of the enclosing granite except that the proportions of the dark minerals are much greater in the inclusions. Such dark inclusions are typical of granites and should not be regarded as especially distinctive.

Microscope description of granite from the capitol building:

Minerals with visual estimates of percentages

35-40%	Plagioclase Relief Balsam - An_{20} Albite and some pericline twinning Strong normal zoning, slight oscillatory zoning near rims; some altered cored Some myrmekite borders adjacent to K-feldspar
35-40%	K-feldspar (% very approximate because of megacrysts) Large anhedral poikilocrysts enclosing small grains of biotite, hornblende, quartz, plagioclase, magnetite, and apatite, many of which are in relict clusters of pre-existing rock with ragged replaced edges. Slightly perthitic.

15%	Quartz Irregular grains, smaller where enclosed in K-feldspar
5-7%	Biotite Pleochroism X = very pale brown, Z = very dark brown Moderate alteration to chlorite + sphene
2-3%	Hornblende Pleochroism X' = very pale brown, Z' = olive green 2 cleavages at approx. 60°
minor	Accessory minerals apatite, zircon, magnetite

Textures:
Average grain size approximately 1-2 mm.
Massive, hypidiomorphic granular; interlocking grains
Many large, anhedral megacrysts of K-feldspar which are strongly poikilitic.

Rock Name:
Massive hornblende-biotite granite with many anhedral k-feldspar poikilocrysts

Sources of Building Stone for the Montana State Capitol Building:

Fortunately, the sources for the two types of stone used in the Montana State Capitol are a matter of historic record. The sandstone is reported to have come from a quarry near Columbus and the granite from one near Clancy. Although both quarries long since ceased commercial operation, we were able to locate them and verify that they did indeed produce stone identical to that used in the State Capitol Building. There is no apparent reason why the original granite quarry should not be able to produce stone in quantities more than adequate for preservation work. However,

it is equally apparent that the original sandstone quarry may be inadequate for production of even moderate quantities of the appropriate stone for reasons described below.

Source of the sandstone -- The Columbus Quarry: Rowe (1908) described the Columbus Quarry and stated that it is the source of stone used in the Montana State Capitol. The older sandstone portion of the building was constructed shortly before he wrote so there seems little reason to doubt the accuracy of his attribution. Berg (1974) locates the Columbus Quarry in the NE ¼ NE ¼ of section 21, Twp. 2S, R. 20E and goes on to describe it as long-abandoned and partially-filled. The U.S. Geological Survey map of the Columbus West Quadrangle shows a quarry at Berg's location approximately three-quarters of a mile north of Columbus. (See Figure 307.) The site was visited on 26 June 1981.

The old Columbus Quarry property now belongs to the Burlington Northern Railroad which rents it to Mr. Joe Gustafson, P.O. Box 56, Columbus, Montana. The quarry appears to have been inactive for many decades and has large trees growing in the old workings.

The site is on what was originally the gently sloping western end of a spur on the bluff overlooking the Yellowstone River floodplain. The operators worked the quarry by stripping overburden down to the level of the ledges they were working, piling the spoils on a downslope side, and then removing the stone. The result was a quarry opening in the form of a long, curving trench bounded on one side by the excavated surface of the hill and on the other by the spoil heap of overburden and waste rock. Now that the property has been abandoned for many decades, the old quarry looks a bit like an abandoned road cut in the side of the hill. Rock has fallen from the excavated hillside and from the spoil heaps to partly fill the old quarry trench and greatly soften the original outlines of the excavation. Several large piles of what appear to be quarry rubble

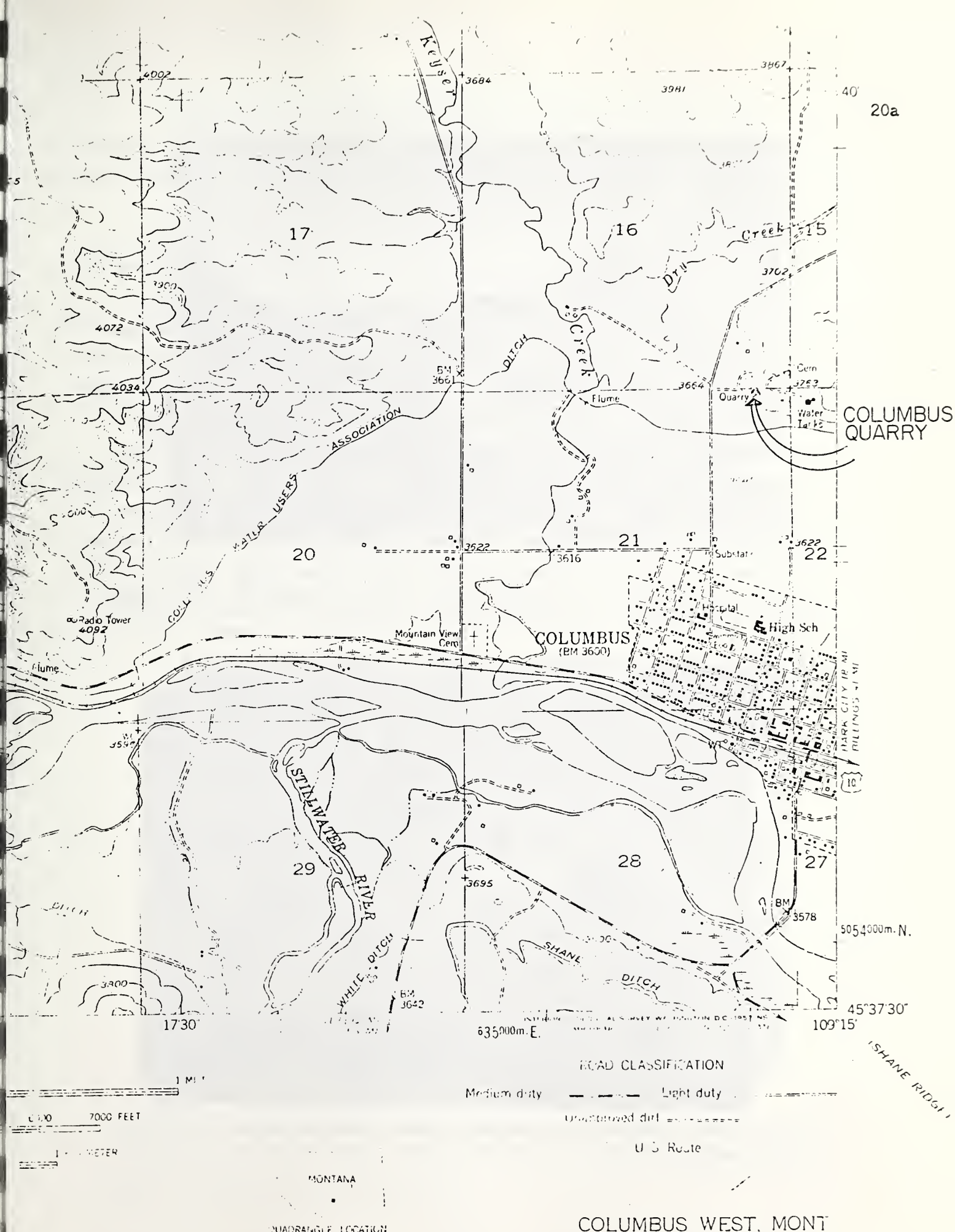


Figure 307: Sandstone quarry.

stand within the old trench. The buildings which formerly stood down the slope immediately west of the quarry have nearly vanished. All that remains is a scattering of old boards and assorted hardware.

Several different kinds of sandstone are prominently visible in and around the quarry. The top of the bluff consists of maroon sandstone which forms a resistant rimrock but does not appear to have been the object of the quarrying operation. Below that is a section of interbedded thin layers of sandstone and shale which likewise do not appear to have been quarried; they were part of the stripped overburden. The lower part of that section is covered. The next exposed rock is a thick ledge of pale yellowish sandstone which appears to have been the source of the stone used in the State Capitol Building. It is exposed only in the north end of the old quarry where operations apparently stopped. The rubble heaps in the old quarry floor also contain numerous blocks of bluish-gray sandstone which appear to have been quarried. Rowe (1908) mentions bluish sandstone as one of the quarry products. However, the ledge from which that rock came is no longer exposed. In any case, relatively little appears to have been used in the capitol building.



Figure 308: Columbus Quarry as seen from highway. Point of arrow is on quarry floor.



Figure 309: Standing on quarry floor, viewed in approximately same direction. Quarry face covered by rubble on right; spoil heap on left.

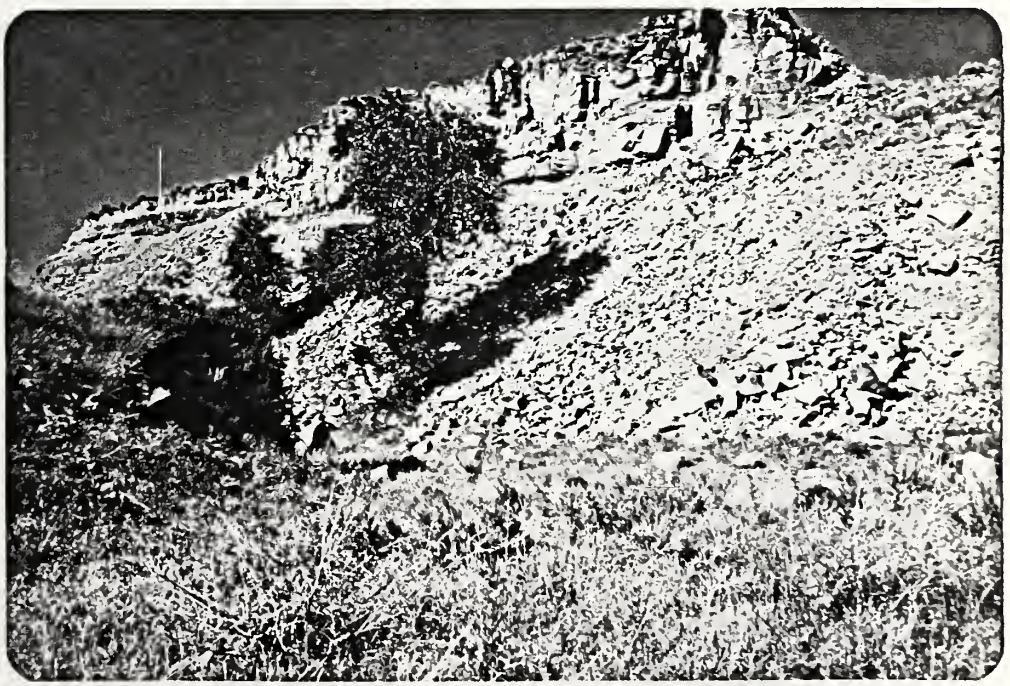


Figure 310: Columbus Quarry viewed towards most-recently worked end. Cut slope is on right; spoil heap is on left. Sandstone ledge just left of center was used in capitol building. Access road to Columbus water tanks is on skyline, center and left.



Figure 311: Most-recently worked end of Columbus Quarry. Vehicle is on access road to Columbus water tanks. Sandstone used in construction of capitol building outcrops both left and right. Outcrop on left is shown in detail in Figure 312.

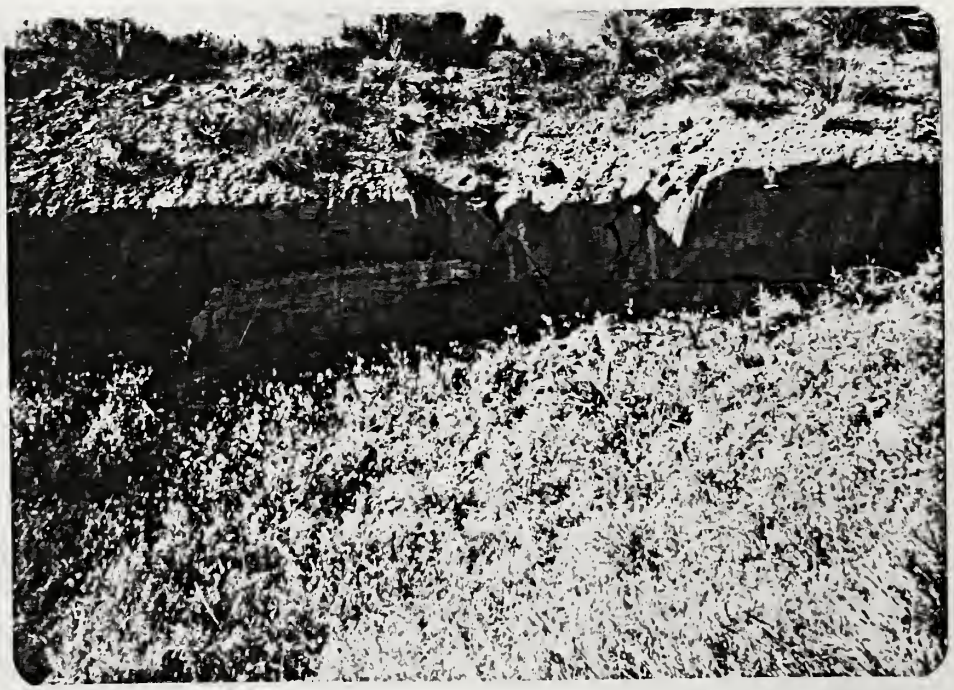


Figure 312: Closeup photo of ledge of sandstone used in capitol building.

THE COLUMBUS QUARRY

1) Map view

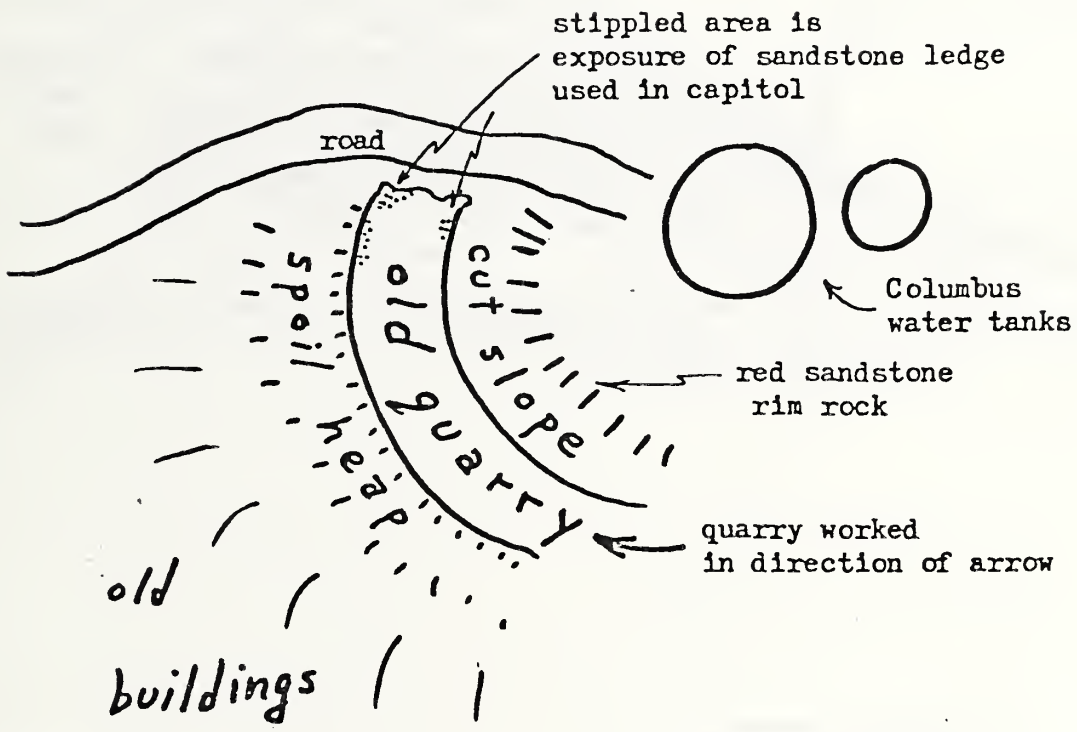
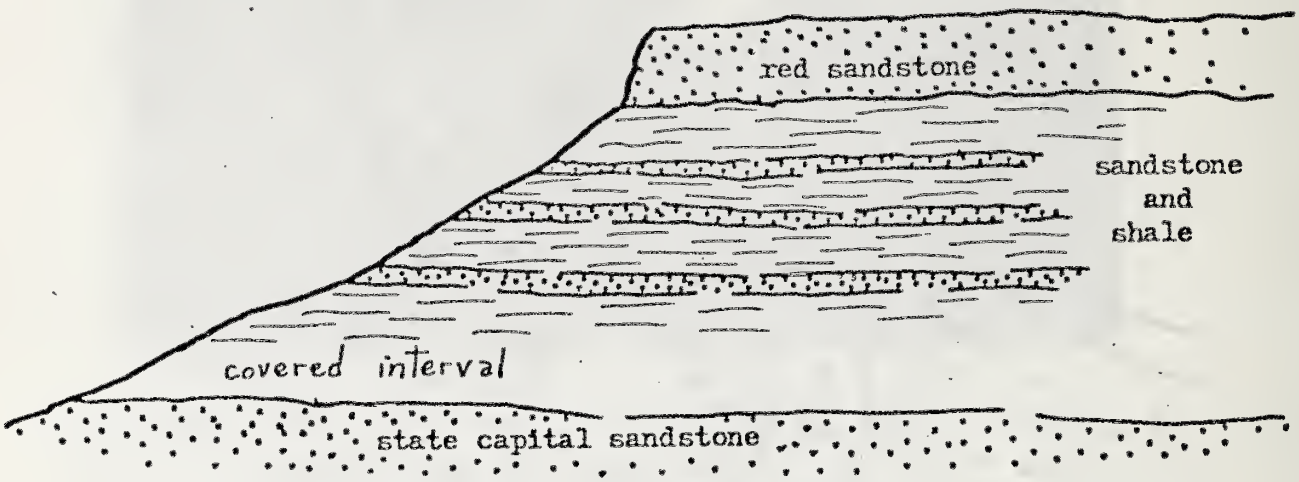


Figure 313: Map view of Columbus Quarry.

2) Schematic cross-section

a) Original hill



b) Quarry scheme

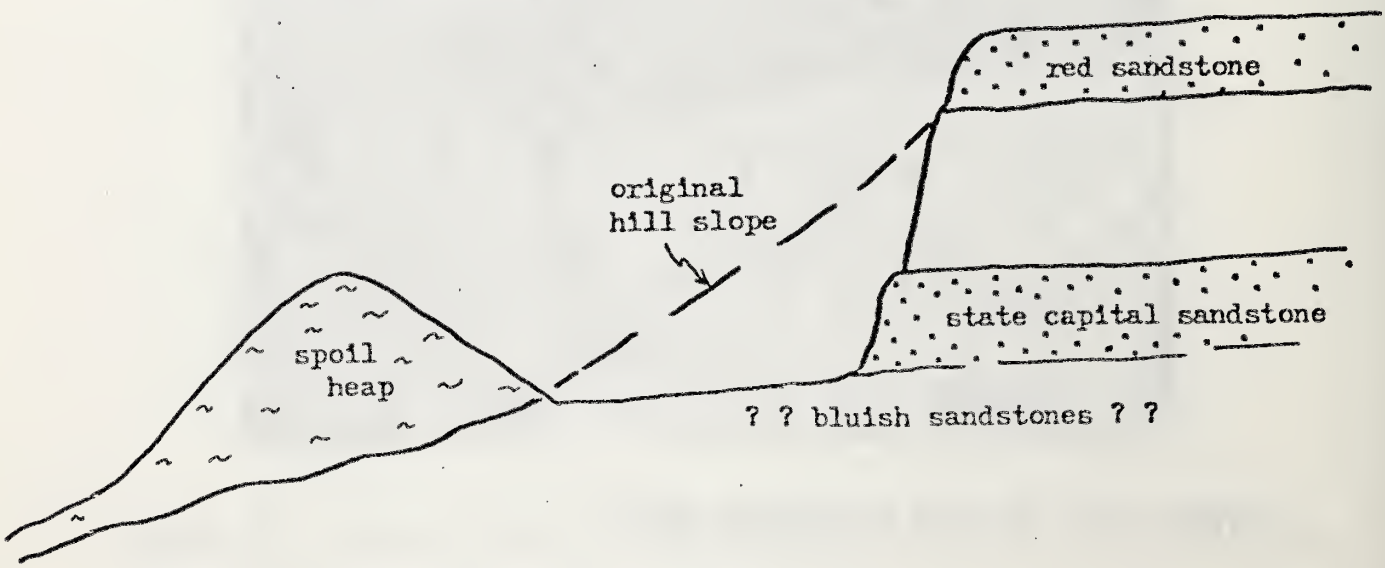


Figure 314: Cross sections of Columbus Quarry.

c) Present condition of quarry

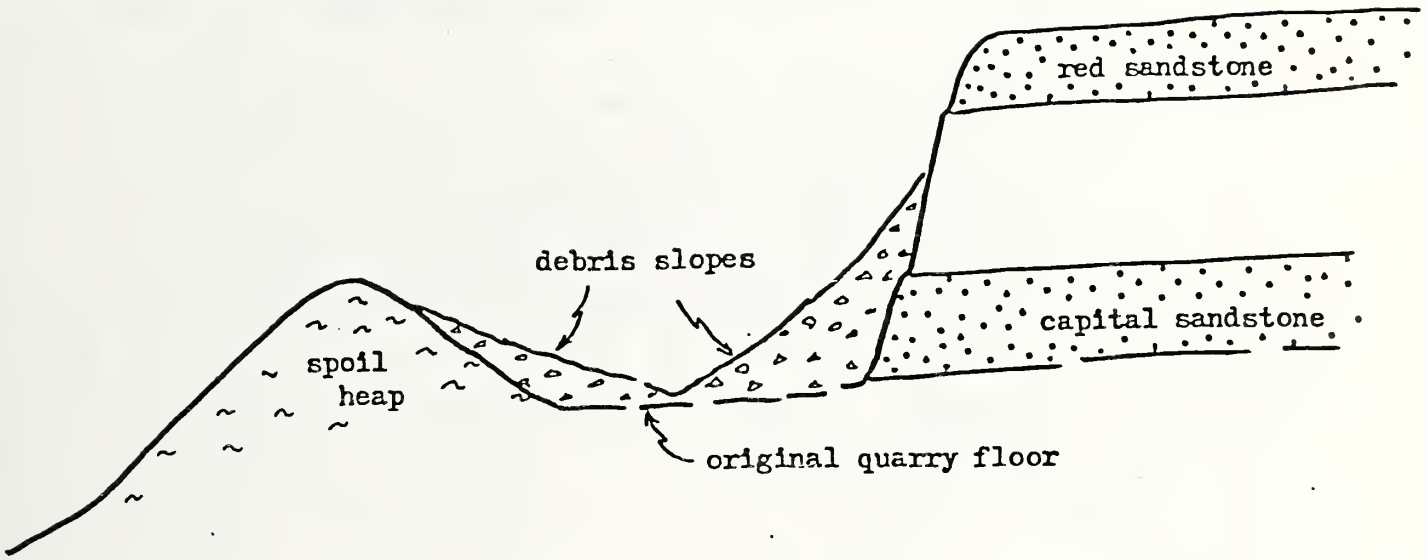


Figure 315: Cross section of Columbus Quarry.

Source of the Granite -- The Kain Quarry: J. P. Rowe (1908) described the Kain Quarry near Clancy as a notch worked in the side of a large granite knob. Berg (1974) attributes the granite in the capitol building to the Kain Quarry and local tradition around Clancy appears to support that history.

We found the Kain Quarry on the north side of the Clancy Creek road almost exactly one mile west of downtown Clancy, an area shown on the Jefferson 15-minute quadrangle. That location is just northeast of the center (NW ¼ NE ¼) of section 8, Twp. 8N, R. 3W and is therefore almost exactly one mile east of the location described by Berg (1974). Rowe did not provide a legal description of the location. We examined the area that Berg specified and could find no trace of an old quarry. The lady who owns the property told us that she had lived there for 25 years, that there is no old quarry at Berg's location, and that the only old quarry in that vicinity is the one near the center of section 8. We are satisfied that the quarry one mile west of Clancy is indeed the old Kain Quarry and assume that Berg's description of the location contains a typographical error of a kind very easily made.

The quarry one mile west of Clancy fits Rowe's description in that it consists of a notch worked into the side of a prominent granite knob. The rock there appears to be identical to that used in the two end wings of the capitol building. Each resembles the other in mineral composition, texture, and in its content of dark inclusions. The rock in the capitol and in the quarry are as close to being identical as granite, a naturally variable rock, ever is.

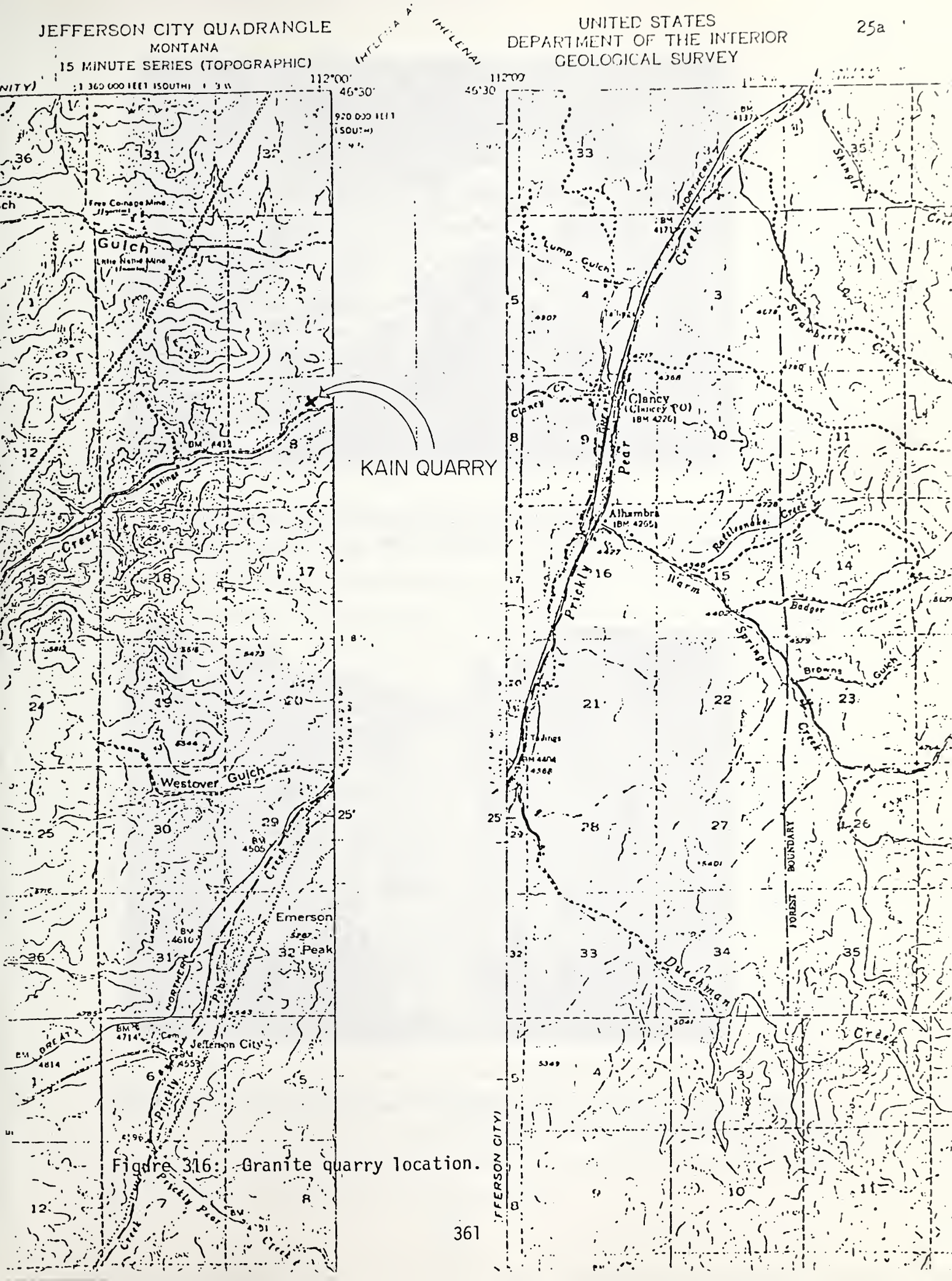


Figure 316: Granite quarry location.



Figure 317: Old stockpile of granite blocks at the Kain Quarry near Clancy, Montana. Most blocks are more than two feet in longest dimension.



Figure 318: Old quarry face in granite at the Kain Quarry. Mr. Larry Rohde, quarry owner, is in foreground.

SANDSTONE

As mentioned in the construction history there have been many attempts over the years to replace the sandstone face of the building with granite that would be more durable and would tie in with the granite wings. In 1909 when the wings were to be added, there was concern about the existing sandstone and whether it should be replaced with granite.

In 1933 the main steps had to be replaced because of the deterioration of the sandstone. At the same time the north face of the original 1899 section was being considered for replacement with granite because of deterioration of the sandstone. The replacement of the steps was not completed until 1947 but during those years more than 100 tons of granite had been quarried from the Kain Quarry and stored in the boiler plant. In 1968 the granite was removed to be auctioned off but was later used for fill on the east side of the Mitchell Building.

In 1955 the sandstone was deteriorating to a point where it was felt that it should be waterproofed. A cement plaster was put over the face of the sandstone section of the building. Many of the broken and deteriorating cornices and deteriorating base sills were patched with a concrete or cement mixture depending on the degree of deterioration. However, over the years it was felt that the waterproofing and patching actually accelerated the deterioration.

In 1973 refacing of the sandstone was again considered but was determined to be too expensive. Because of the accelerated deterioration of the sandstone the waterproofing was removed by a wet-sandblasting process. Where the joints had also deteriorated silicone caulking was applied to seal against water penetration.

Any other maintenance history on the structure has not been documented, therefore it cannot be determined whether or not any other maintenance has stopped or accelerated the deterioration.

The design and construction of the building are poor because the sandstone can easily be penetrated by water. The water flows directly to these areas because of pitched roofs that slope to the outside parapet and thus all water flows towards the outer wall. The details of the cornice and drip mouldings hold the water on the flat surface or allow the water to flow around onto the wall of the structure rather than off of the building.

During the 1963-65 structural renovation of the capitol building it was found that there were very few ties between the sandstone and the brick inner wall. See Appendix B, Figures B-5 through B-8, for original details. Holes were drilled from the interior through the brick into the sandstone. Metal rods were then put in the holes and the holes were grouted full.

GRANITE

There has not been any discussion or history of deterioration in the granite. Even though there are details similar to the details of the sandstone construction (see Appendix B, Figures B-23 and B-25) the granite itself has stood up very well to weathering.

The sandstone of the older central part of the State Capitol Building has weathered extensively and in some places severely during the eighty years of its exposure to the elements. The granite that comprises the foundation course throughout the building and the entire exterior of the east and west wings has proved considerably more enduring. However, it has also weathered to an unsightly extent in a few places.

During our examination of the capitol building on 19 June 1981, we observed that most of the sandstone in the central part shows at least some signs of weathering deterioration. The effects are in general most conspicuous on and beneath cornices, in corners, around doors and windows, and in the basal course. The square-cut stones that comprise the flat walls seem to have survived best, but they do locally show evidence of considerable degradation. The granite has generally survived well except locally in the foundation course where the surface of the stone is peeling.

We recognize two major types of weathering and attribute both to excessive wetting and drying of the stone. It is easy to understand the severe weathering of the cornices and door and window areas because those are places where water would naturally collect and remain during rains or snowmelt. However, we are at a loss to explain the severe weathering of the basal sandstone course and suppose that it must be in some way related to its cove shape.

Any design modifications that would tend to keep the exterior of the building dry would greatly mitigate all types of weathering. We think it particularly desirable to prevent water from running over the edges of the cornices and down the corners of the building. Perhaps it would be possible to install some sort of gutter and downspout system that would help preserve the structure without violating its architectural integrity.

Exfoliation Weathering

The most conspicuous weathering of both granite and sandstone involves exfoliation of the exposed surface in thin sheets that peel off

as though they were delaminating. It is a familiar geologic process that affects all rocks which contain minerals that tend to expand upon wetting or weathering. In both the granite and sandstone, exfoliation appears to be due almost entirely to wetting expansion of clays in the rock.

Exfoliation of sandstone: The most generally destructive, even if not the most conspicuous, weathering of the sandstone involves exfoliation of thin layers from its surface. Water soaks into the exposed surface of the stone and the wetted portion expands slightly as the clay content swells upon absorbing water. The process is reversible and the clays contract again as they dry. Repeated wetting and drying works the surface layer of the rock loose causing it to peel off, exposing the rock beneath to the same process. In many places, it is easily possible to find rather large sheets of sandstone hardly thicker than a sheet of paper just ready to fall off the surface. Several of the photographs included as exhibits in this report show examples of such peeling sheets of sandstone.

We can suggest no cure for exfoliation of sandstone except that of keeping the rock as dry as possible. There is no way to convert the clays into some other mineral or to treat them so they will not swell upon wetting and then shrink as they get dry. Neither do we know of any way to seal the surface of the stone except perhaps by painting it, a procedure that would presumably go beyond the normal limits of historical preservation.

Exfoliation of granite: Exfoliation of the surface is the only weathering process that has affected the granite to a significant extent. We find it somewhat surprising that the process has operated at all because our microscopic examination of thin sections of weathered granite reveals relatively little clay. Nevertheless, it is clear that there is enough clay in the rock to cause it to swell slightly upon wetting. The swelling raises unsightly blisters in the rock surface which then break and peel off as large flakes of granite. In a few places, the rock surface is now very ragged and has clearly shed at least two and possible three successive

generations of blisters.

We found significant exfoliation of the granite only in the foundation course and most conspicuously on the sides of the building with the greatest sun exposure. We cannot explain why the foundation course is so severely affected but suppose it must be due either to lawn watering or seepage upward from the ground, perhaps to some combination of those factors. Sunny exposures provide more frequent cycles of wetting and drying, therefore making the rock surface more mechanically active.

Mitigation of granite exfoliation can be effected by keeping the rock as dry as possible and limiting the number of wetting and drying cycles. We suggest that the best and least expensive course might be to plant bushes along the most severely affected parts of the foundation to protect it from the sun and minimize wet-dry cycles resulting from sprinkling. That would not only reduce the level of mechanical activity in the rock surface but would also conceal the damage that has already occurred. We do not believe the structural integrity of the rock has been significantly affected.

Frost Wedging

The most spectacular degradation of the sandstone is the result of frost wedging which has in places split large chunks of rock from the exterior of the building. Frost wedging also works in a more insidious but very damaging way by subtly disaggregating the sandstone on a grain-by-grain basis. We did not observe significant frost wedging of the granite.

Rock breakage through frost wedging: To a major degree along the cornices and to lesser extents elsewhere, large blocks of sandstone have been detached from the capitol building by frost wedging. In some places the damage is so severe that portions of the cornices can be described as having been effectively dismantled. The process is simple. Water seeps into cracks in the sandstone and expands upon freezing, thus prying the block apart. Although the expansion amounts to approximately 10%, most of the movement is in the direction of the free surface. Relatively

little of the enormous force involved is actually applied to the rock and it normally requires many cycles of freezing and thawing to crack the block. Therefore, the damage typically does not become apparent for some years and then manifests itself in rapidly accelerating demolition. We can readily envision nearly total destruction of the cornices and many of the window and door frames unless something is done to arrest the action of frost wedging.

Since nothing can be done to keep the exterior of the building warm during the winter, the only reasonable mitigating steps involve keeping it dry. We very strongly recommend design modifications to more effectively drain water away from the cornices and the face of the building generally. We do not believe that any treatment of the stone, probably not even a coat of paint, will arrest the detachment of large blocks through frost wedging.

Granular disaggregation through frost wedging: Berg (1974) reports that the sandstone absorbs 7% water and it is safe to assume that most of that soaks into open pore spaces. Our microscopic examination of thin sections revealed a significant volume of pore space and it is also possible to observe open pores through an ordinary hand lens.

Water soaked into the pore spaces in the rocks also expands upon freezing and pries the sand grains apart. The effect is easily observed in many friable sandstone surfaces from which one can detach loose grains by rubbing the rock with a finger. Although that granular disaggregation is not as visible as the other effects of weathering, we suspect that it is nevertheless significant and probably accounts for a major percentage of the material dislodged from the face of the building every year.

Obviously, expansion of clays within the rock will also dislodge individual sand grains and must also be responsible for some granular disaggregation. We know of no reasonable way to separate the effects of clay expansion from those of ice expansion. However, it is clear that both are due to penetration of water into the surface of the rock.

As before, mitigating measures involve keeping the rock as dry as possible. It would probably be possible to reduce granular disaggregation

by painting the building, but we doubt that any other stone treatment would succeed.

Salt Weathering

In a very few places, most notably in the lower courses of sandstone immediately west of the main entrance, we observed what appears to be minor salt weathering. There are patchy efflorescences of bitter-tasting white salts on the rock and one must suspect that they probably expand upon wetting and thus contribute to degradation of the sandstone. The process is well-known and often causes disintegration of concrete streets and sidewalks that are salted in the winter.

However, we saw very little evidence of salt weathering and therefore doubt that it is contributing significantly to degradation of the sandstone. The very local occurrence leads us to suspect that the salts are not coming out of the sandstone. We suggest that they are more likely to be leaching out of the mortar, perhaps from a few batches that were not properly mixed. We do not think the problem is serious enough to require mitigating measures.

Besides the frost wedging, the following processes generally affecting architectural sandstones can be cited as the principal causes of deterioration:

Anisotropic absorption of water: Creates a concentration of the capillary forces associated with cyclical wetting and drying along bedding planes, where the stone is normally the weakest. Such a condition is most problematic in face-bedded stones, a situation attributable to economical (but improper) stonecutting and setting techniques.

Swelling of clay minerals: Excessive wetting can cause an expansion of the clays present (of which there are a great deal.) This phenomenon may account for some surface disintegration.

Macroscopic forces: These forces, acting additionally on the stonework, include those associated with settlement and with the corrosion of ferrous anchoring elements.

Of all the damaging agents, water is undoubtedly the most destructive because it participates directly or indirectly in more deterioration processes than does any other factor. Water enters primarily by gravity and capillary action. Salts brought in by rain may, during evaporation-induced crystallization, destroy the stone through granular disintegration. ("sugaring.")

A survey of the photographs provided has identified the following types of deterioration which can be linked to one or several of the mechanisms described above. However, it is important to stress again the significance of faulty or improper construction detailing (i.e., open joints, absence of a drip moulding) in order to fully understand the nature and extent of the deterioration.

Exfoliation: Separation of large areas of sandstone along bedding planes, resulting in unevenly layered surfaces. Process significant on face-bedded ashlar blocks and on projecting details (cornices, water tables, sills, etc.)

Cracking: Narrow fractures from 1/16" to 1/2".

Unusual loss: Dramatic loss of complete stones or significant stone parts.

Blistering: Raising or swelling and loss of uppermost surface. Observed in both granite and sandstone. (Note: not related to bedding planes.)

Efflorescence: Surface deposition of crystalline salts observed as a whitish residue.

ARCHITECTURAL FACTORS CONTRIBUTING TO THE DETERIORATION PROCESS

Deterioration of the surface of the stone as a result of chemical and physical weathering has been accelerated by some features of the building's design and construction. While the surface of the stone itself is easily weathered, many of the building's most noticeable deterioration problems can be directly related to the patterns of water movement over and through the stone. Much of this deterioration could have (and still can be) avoided through improved design and construction detailing.

The cornice and horizontal belt courses (including the water table) of the building and areas of continuous projected and ornamental stonework were originally intended to both enhance the visual appearance and to help disrupt the flow of water movement over the facades. Properly functioning, a belt course diverts water outward and away from the vertical face of a wall and causes the water to drop off the projected lip. Over time, erosion of roof and window cornices and belt courses has permitted water to flow unchecked down the wall surfaces. This has accelerated the deterioration, especially of carved ornamentation that would normally be shielded beneath the projecting horizontal elements. In addition, open and defective joints have allowed water to flow behind and between these elements causing saturation and deterioration of the stones below. At the roof and cornice level, much of the failure can be directly attributed to the effects of such improper water movement. All of the eroded horizontal projections encourage water movement to the underside, where it is drawn into the stone through capillary action and is retained for long periods of time because these areas are protected from solar heating.

While the effects of incorrect water movement are most noticeable and of greatest concern at the roof cornices, this process is on-going in all areas of projected stonework.

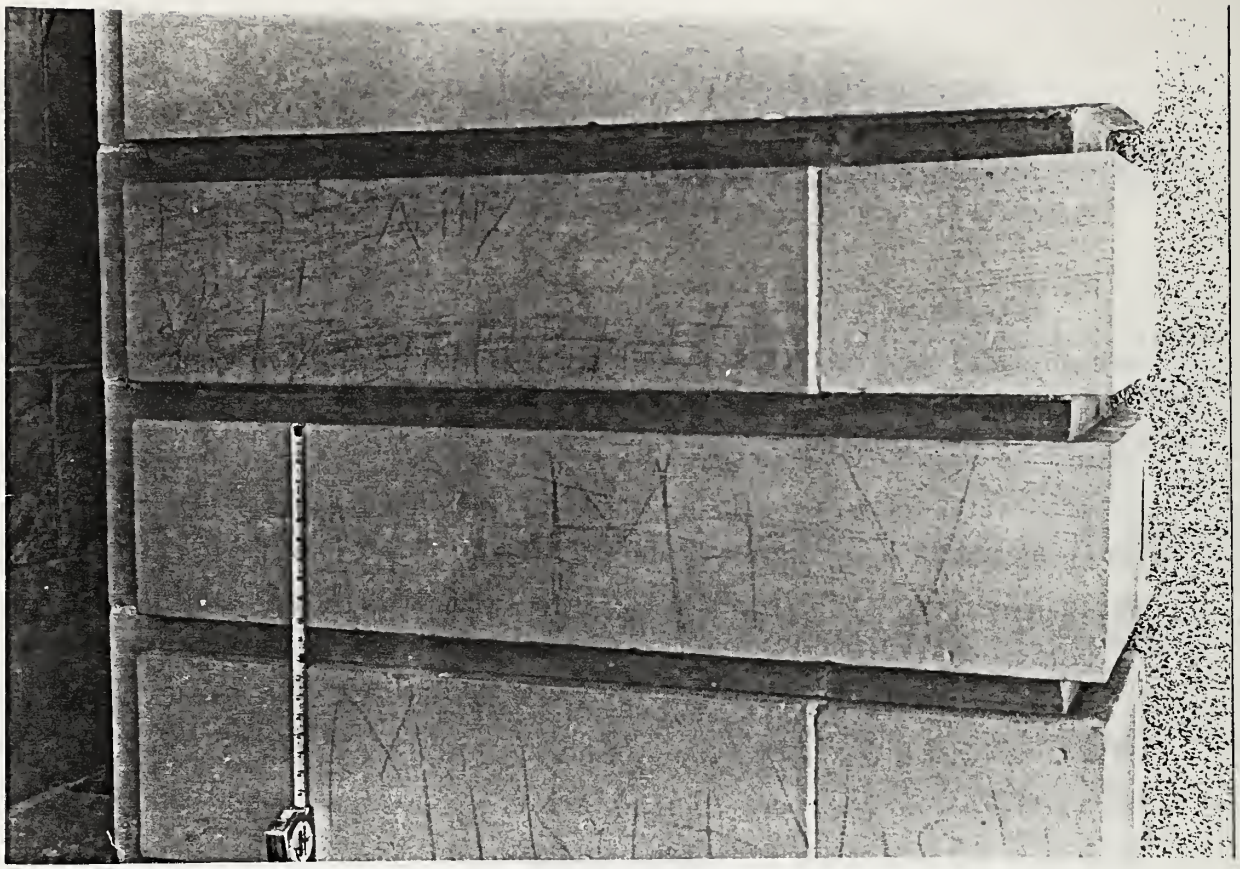


Figure 319: Typical crayon graffiti on sandstone surface.



Figure 320: Typical spalled and frost-wedged sandstone cornice.

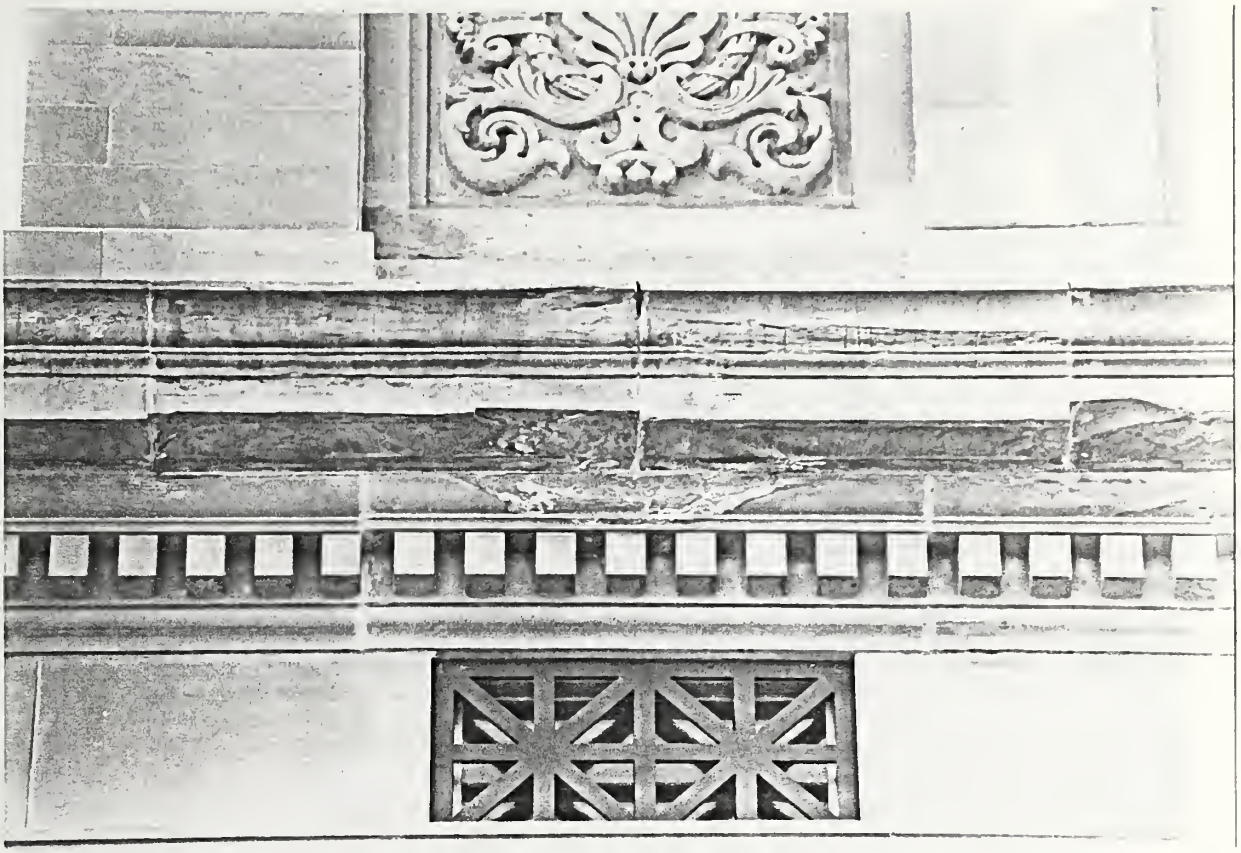


Figure 321: Typical frost wedging and efflorescence at sandstone cornice.

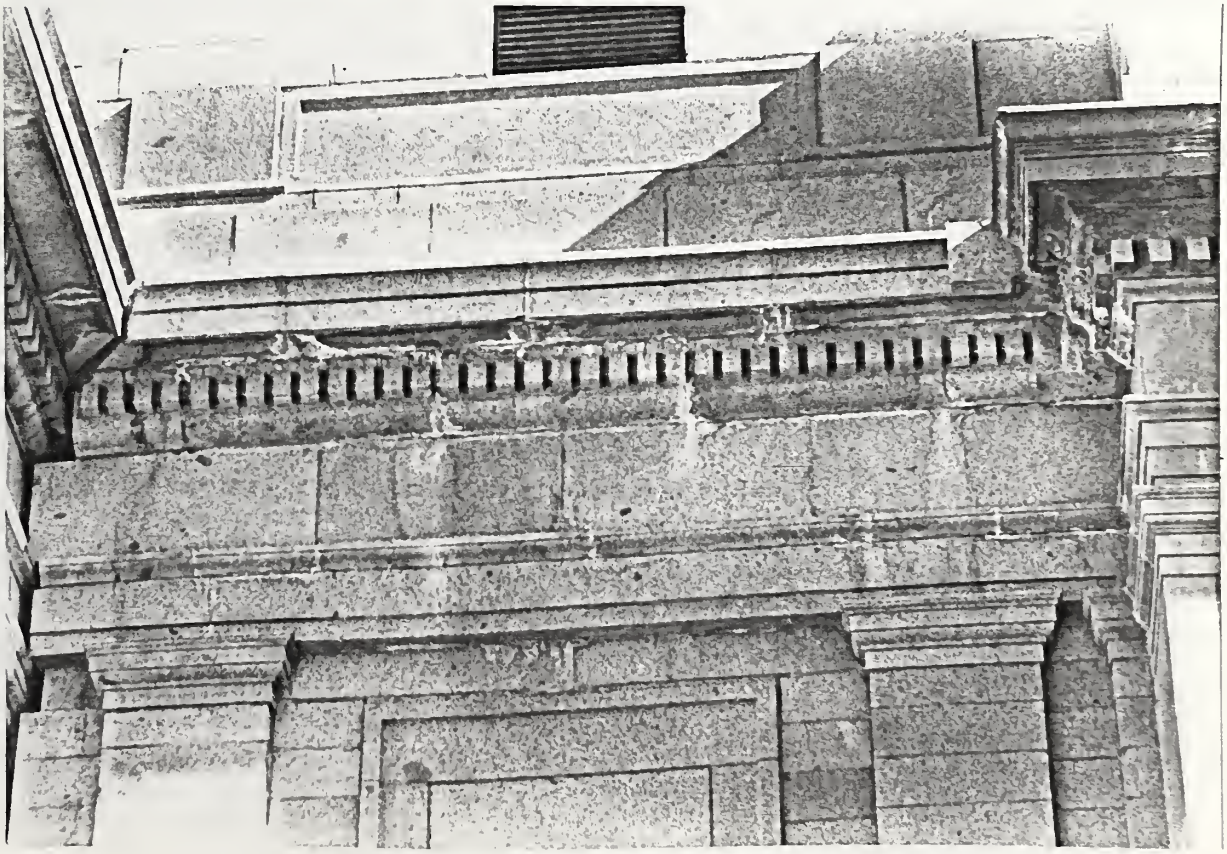


Figure 322: Staining and efflorescence at granite cornice of new stair tower.

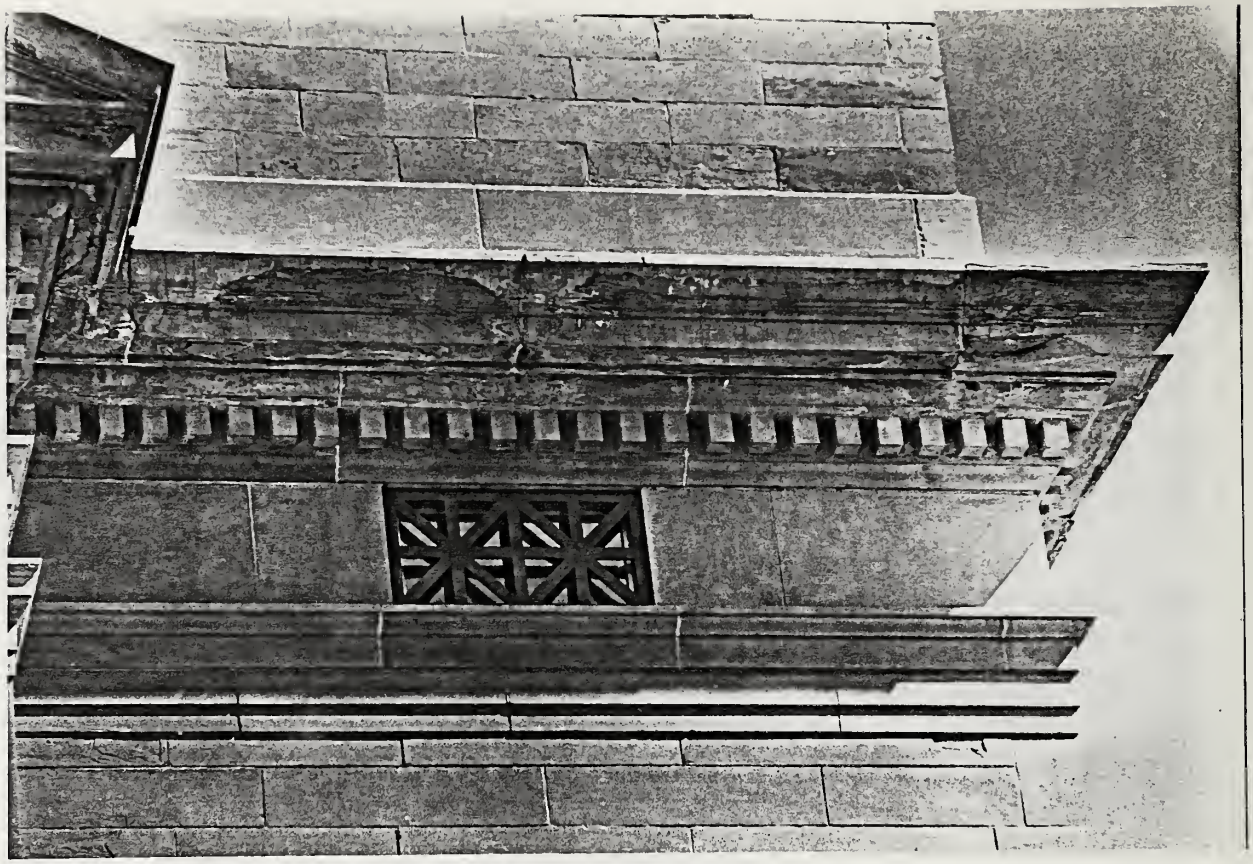


Figure 323: Typical spalling and frost-wedged sandstone cornice. Note patched areas.



Figure 324: Typical patching above dentils, deterioration at the sandstone cornice.



Figure 325: Typical bush-hammered sandstone parapet spalling.

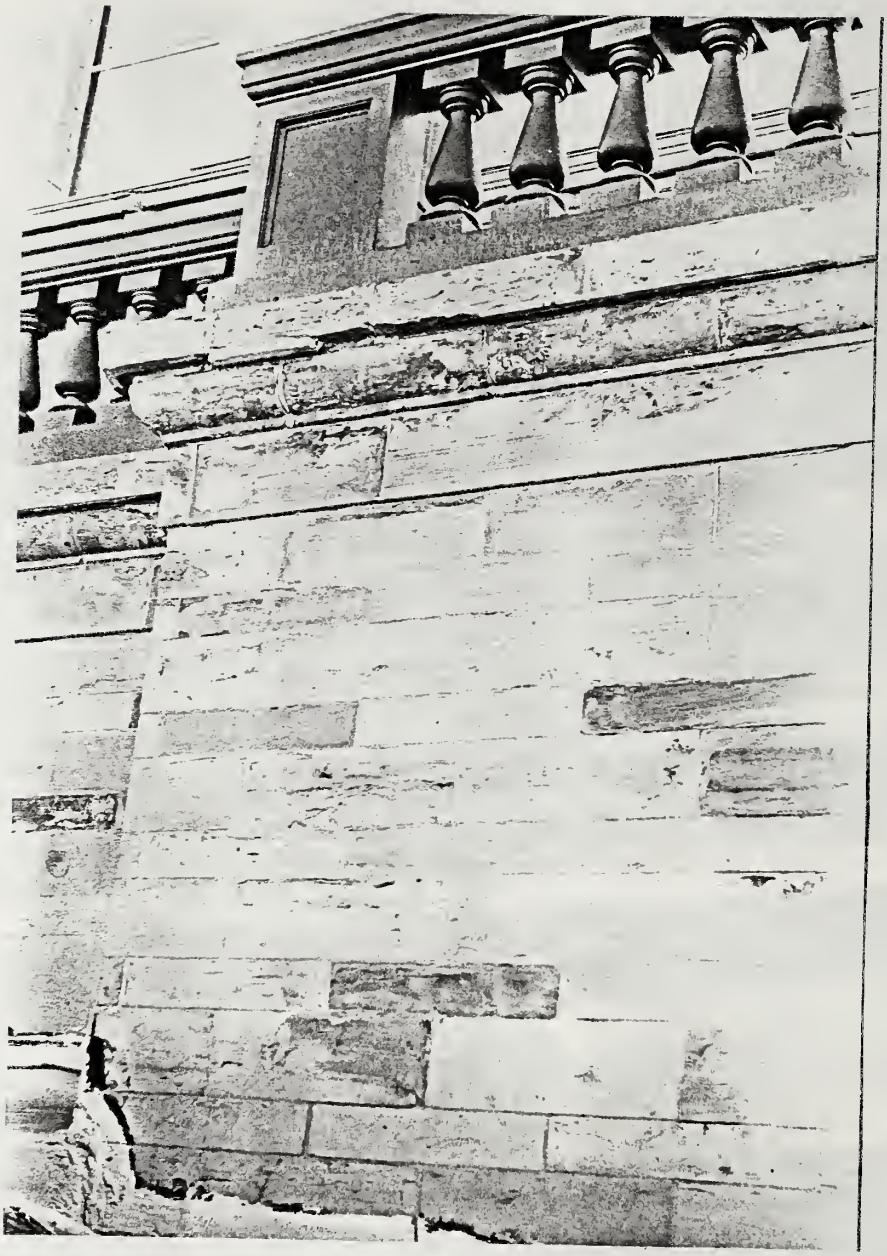


Figure 326: Typical spalling and patching at sandstone base of dome.



Figure 327: Typical spalling and patching of sandstone surface at the base of the dome.

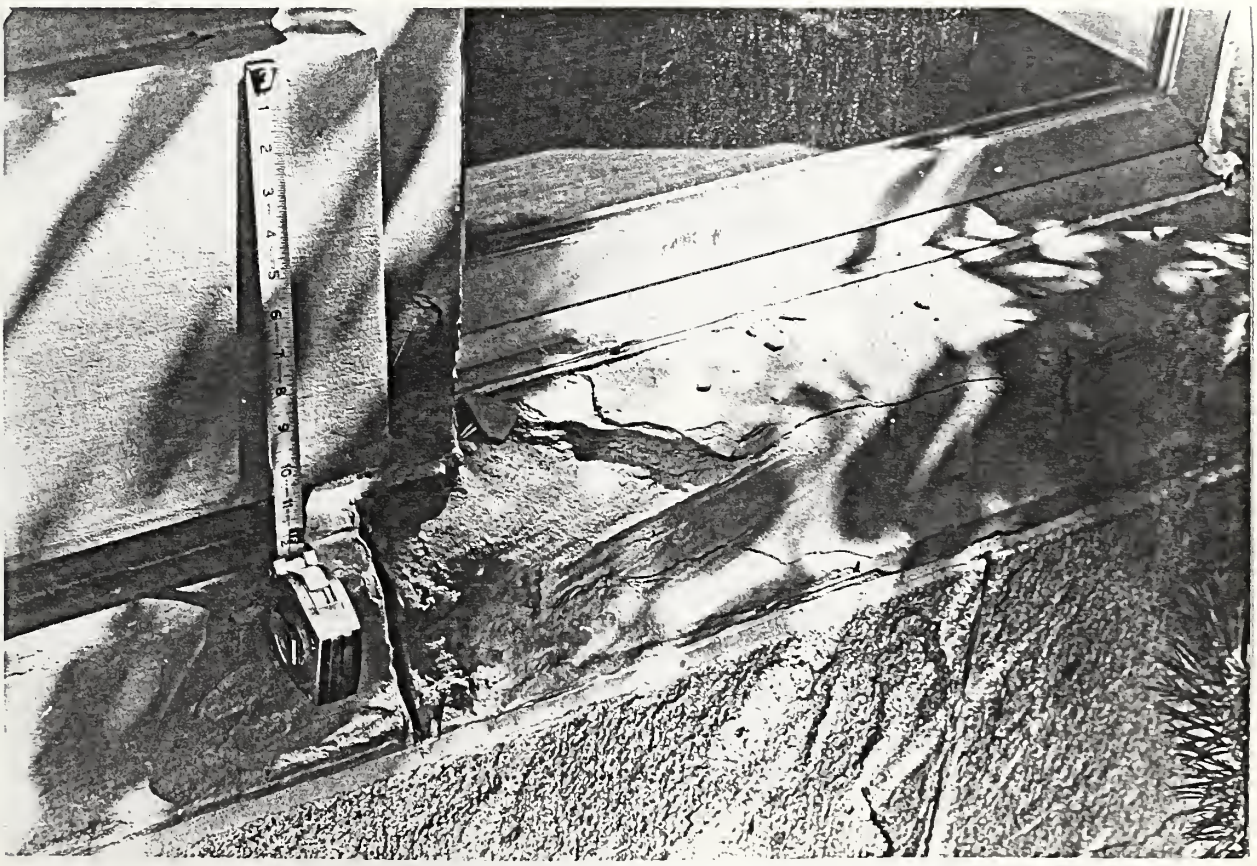


Figure 328: Typical frost-wedged and deteriorating sandstone sill ogee.

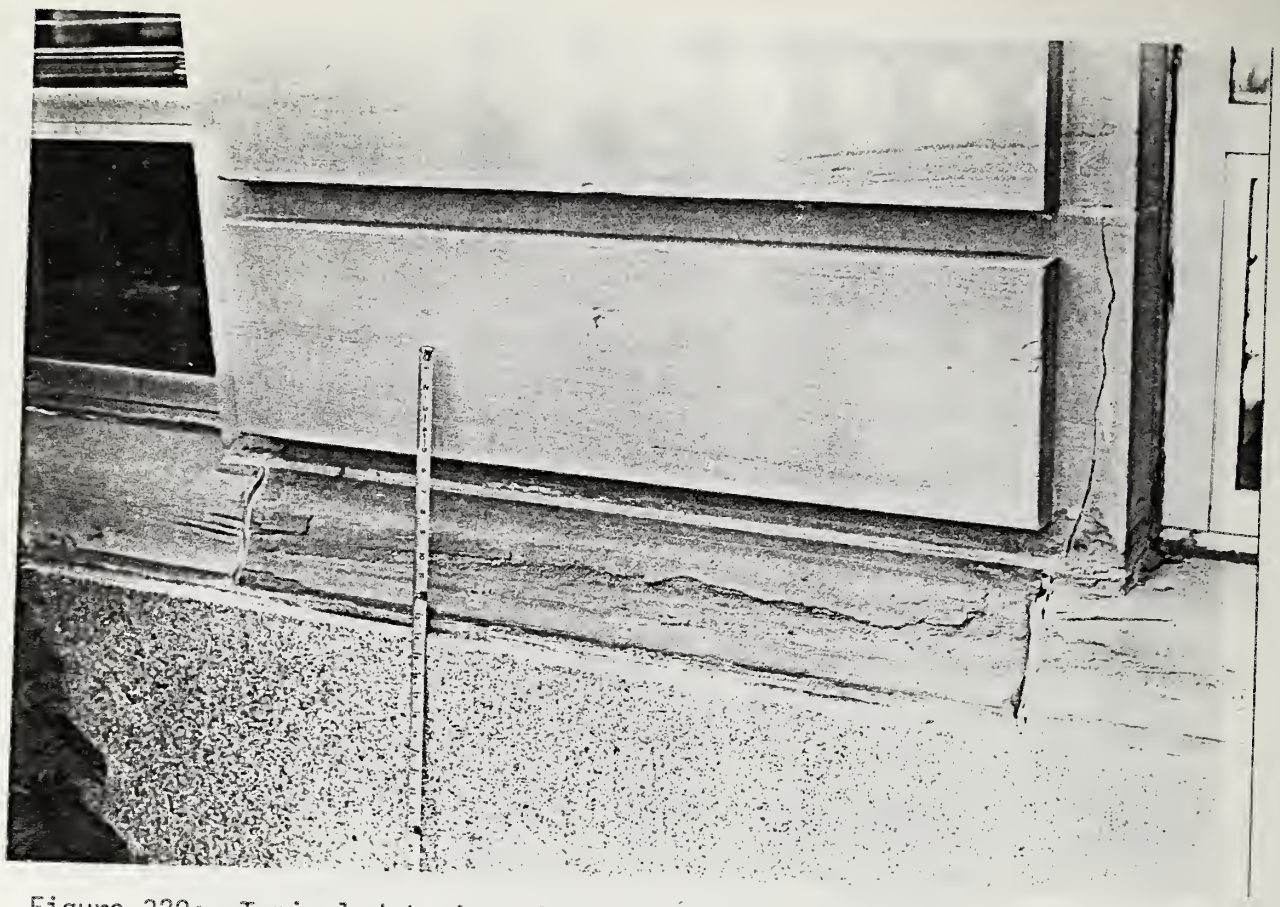


Figure 329: Typical deterioration of sandstone ogee and cracked stone.

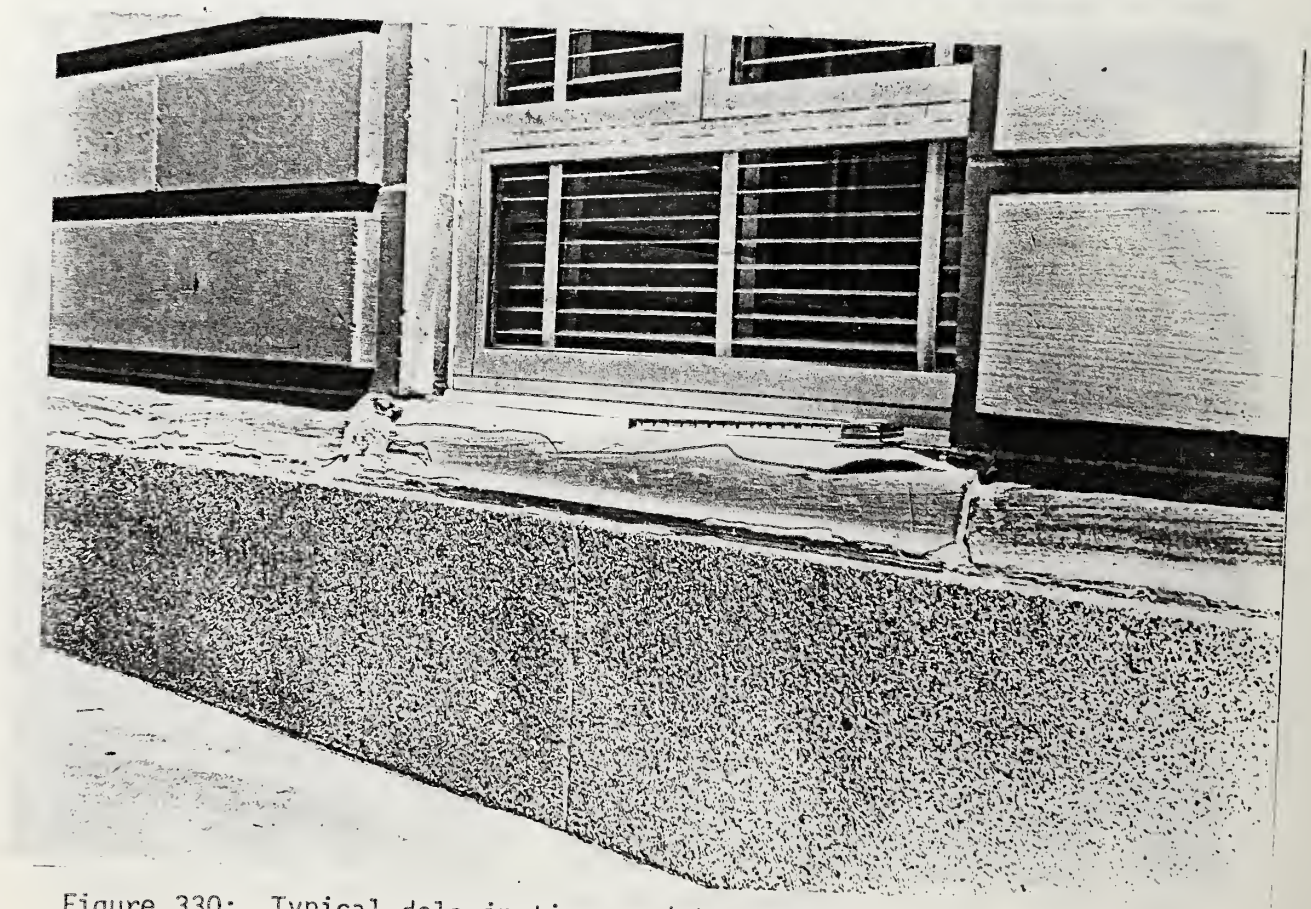


Figure 330: Typical delaminating sandstone ogee.

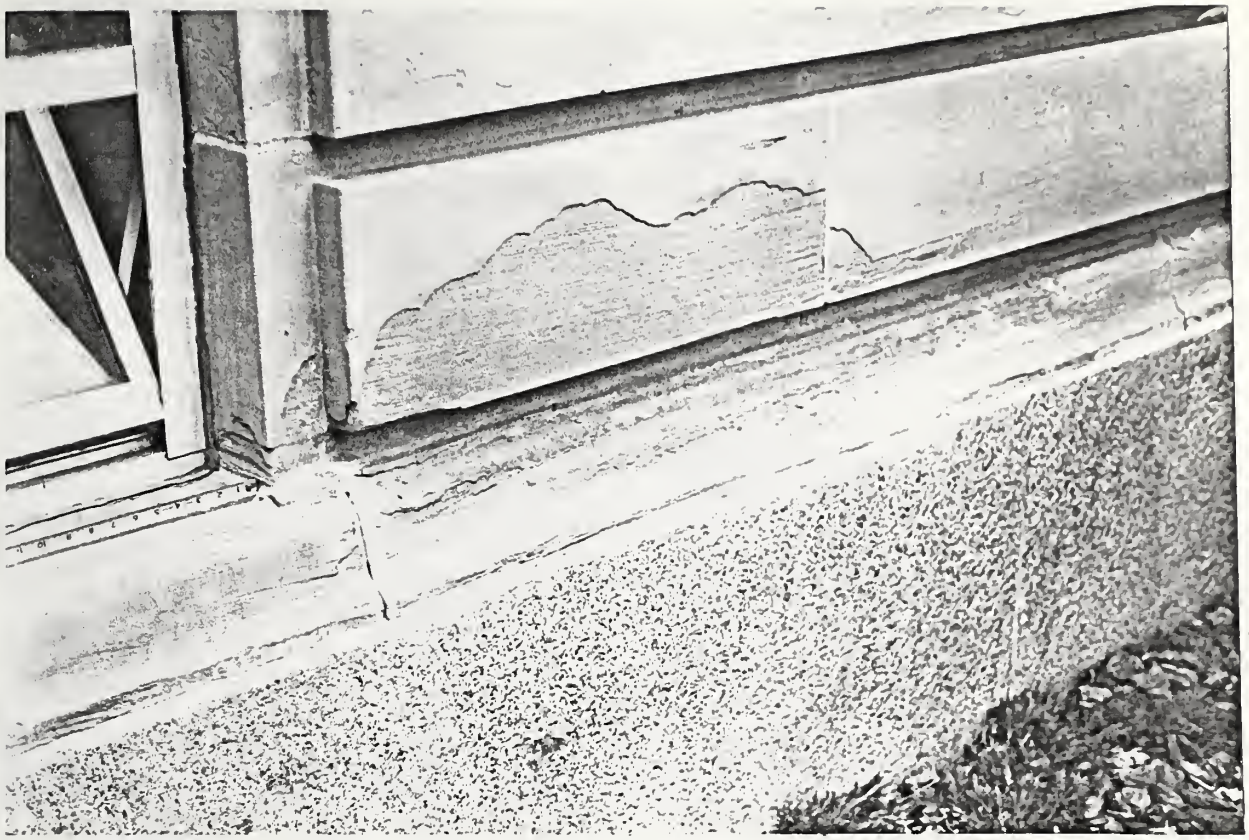


Figure 331: Typical spalling of sandstone face and sandstone ogee.



Figure 332: Typical deteriorating ogee, cracked stone, stained and efflorescing stone.



Figure 333: Typical spalling sandstone at base, deteriorating ogee.

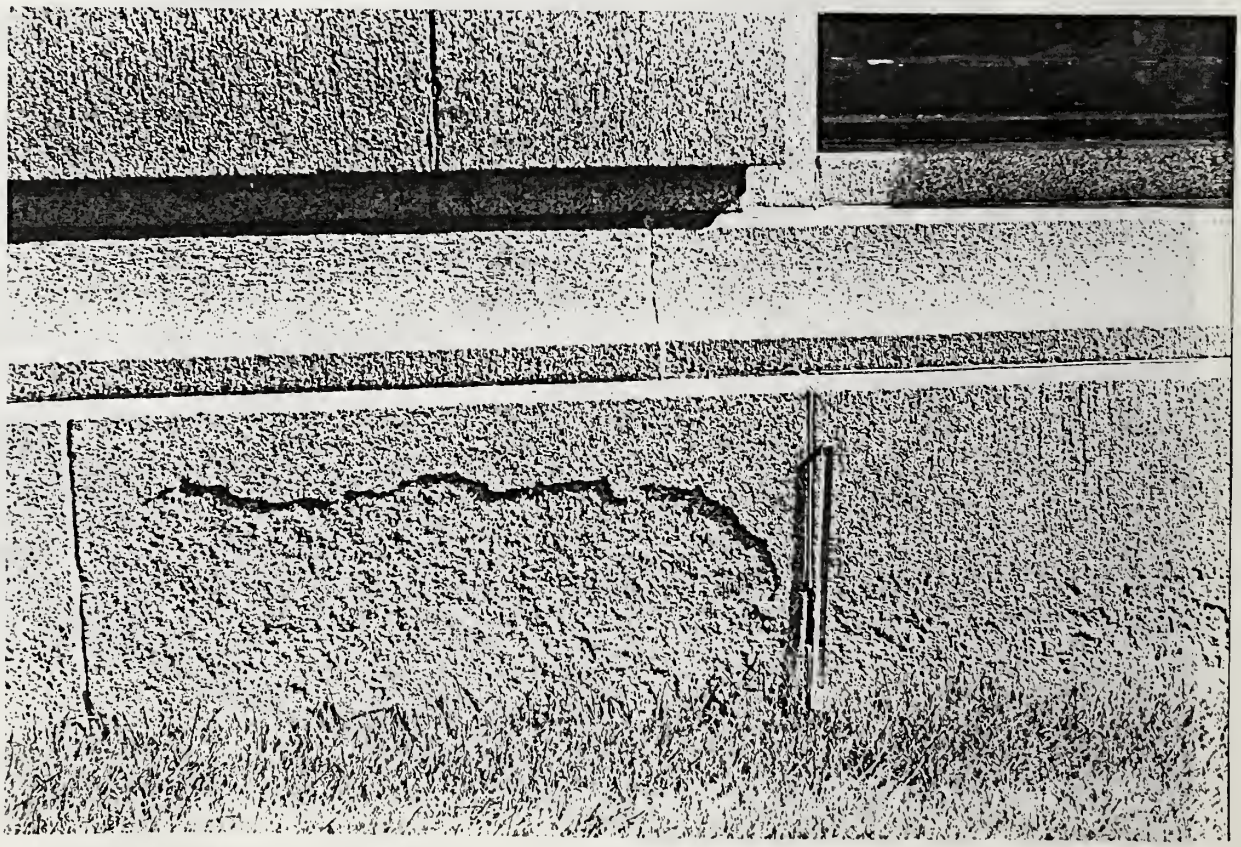


Figure 334: Typical heavier spalling at granite base.

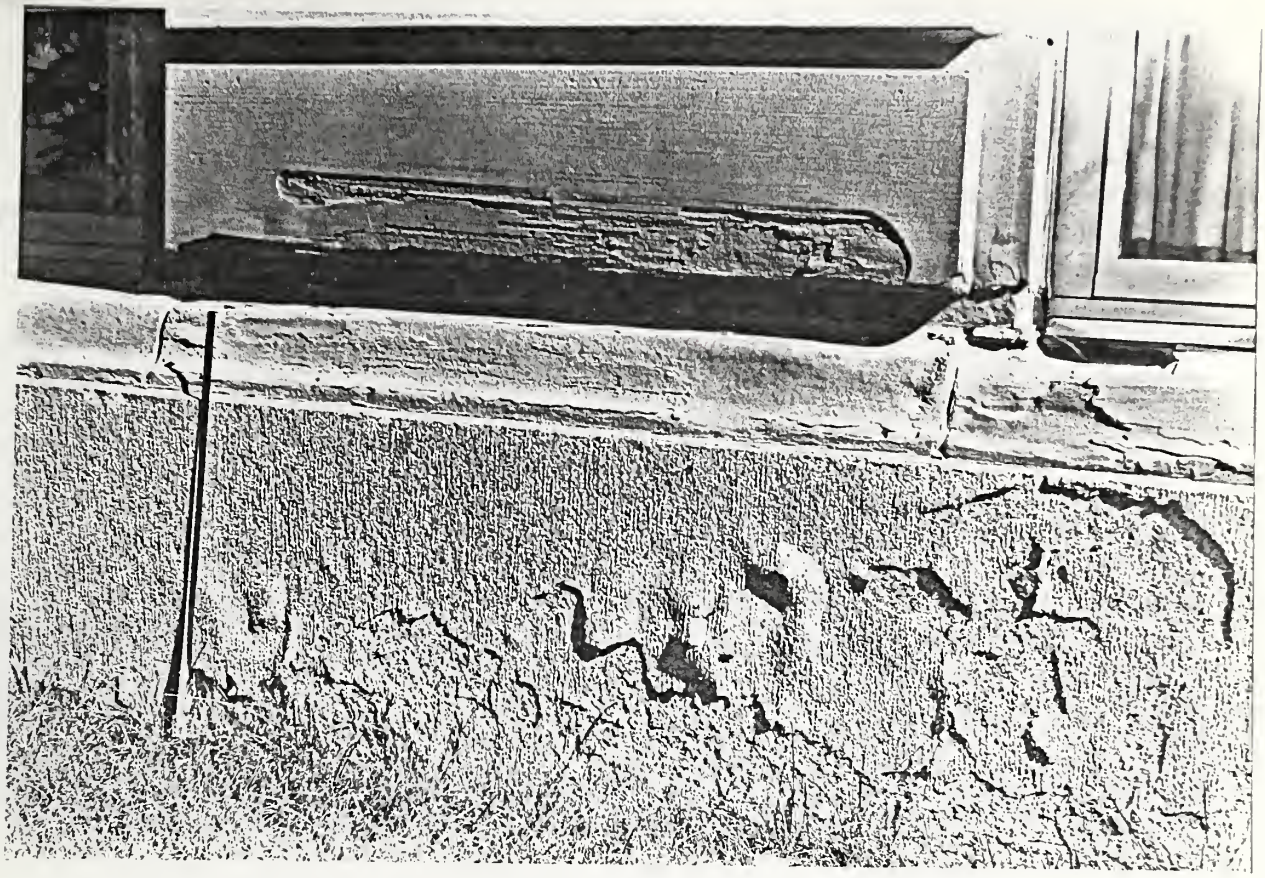


Figure 335: Typical deteriorated sandstone, spalling granite base.

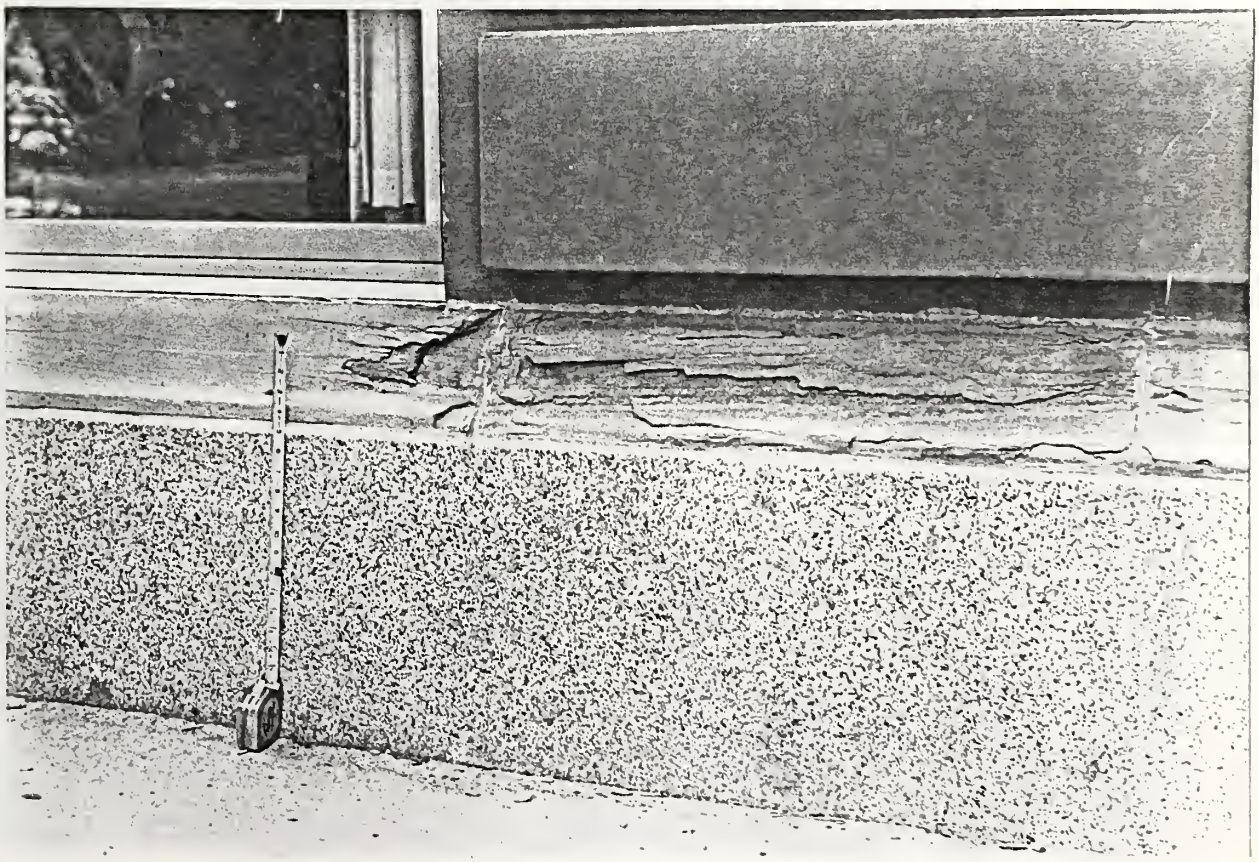


Figure 336: Typical deteriorated sandstone ogee.

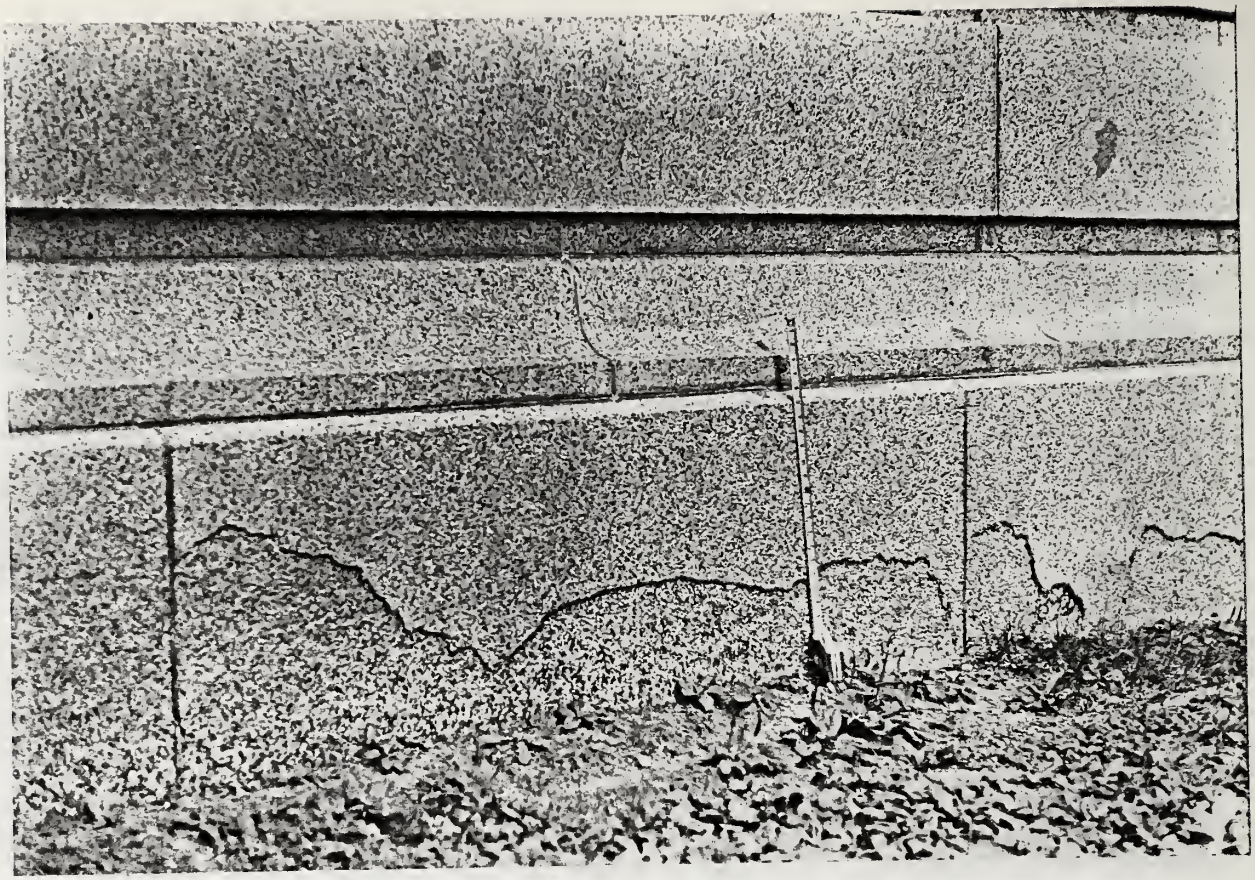


Figure 337: Typical granite base spalling.



Figure 338: Typical spalled sandstone ogee and granite base.

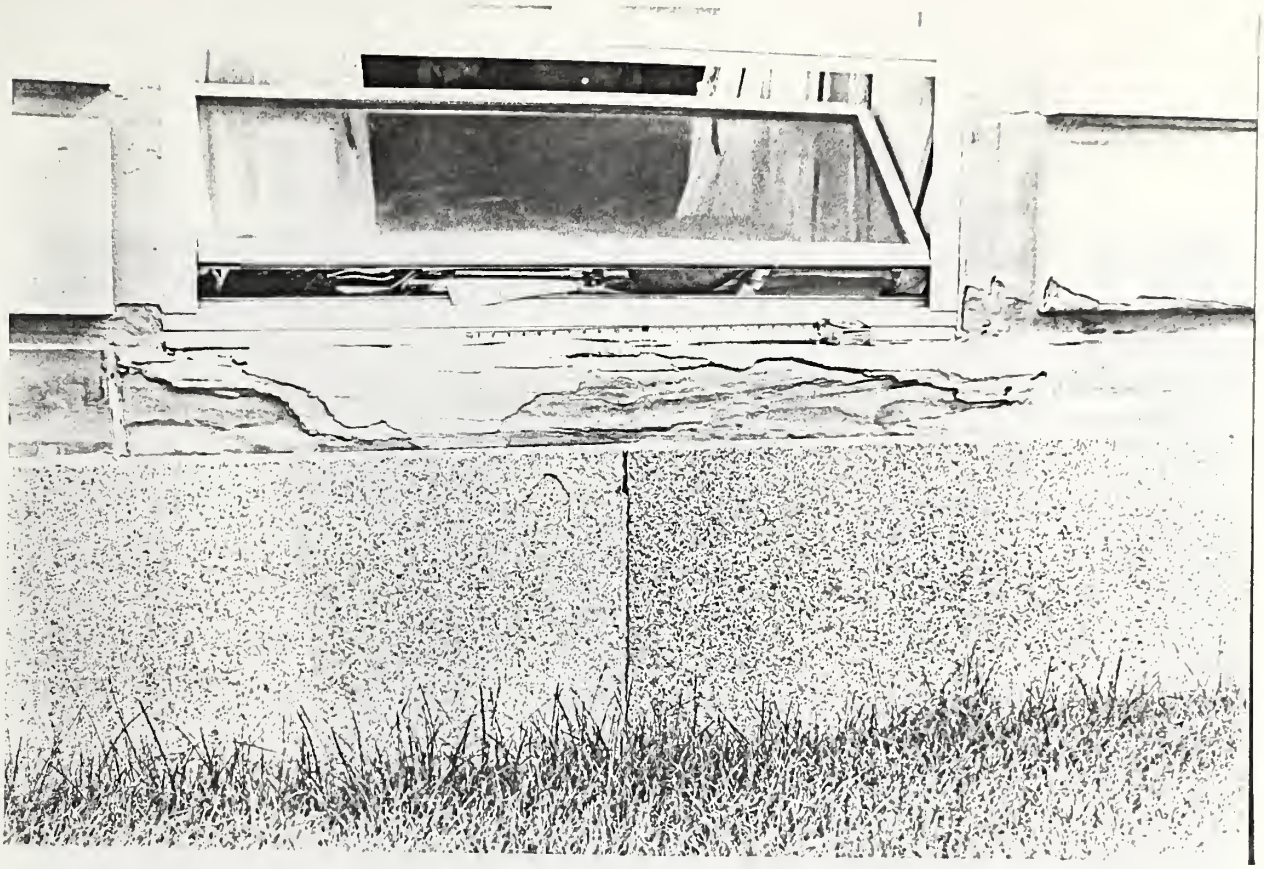


Figure 339: Typical deteriorated sandstone ogee.



Figure 340: Typical bush-hammered sandstone spall.



Figure 341: Broken sandstone and rust stain from metal pinning.



Figure 342: Typical patched sandstone plinth and spalled sandstone pedestal.

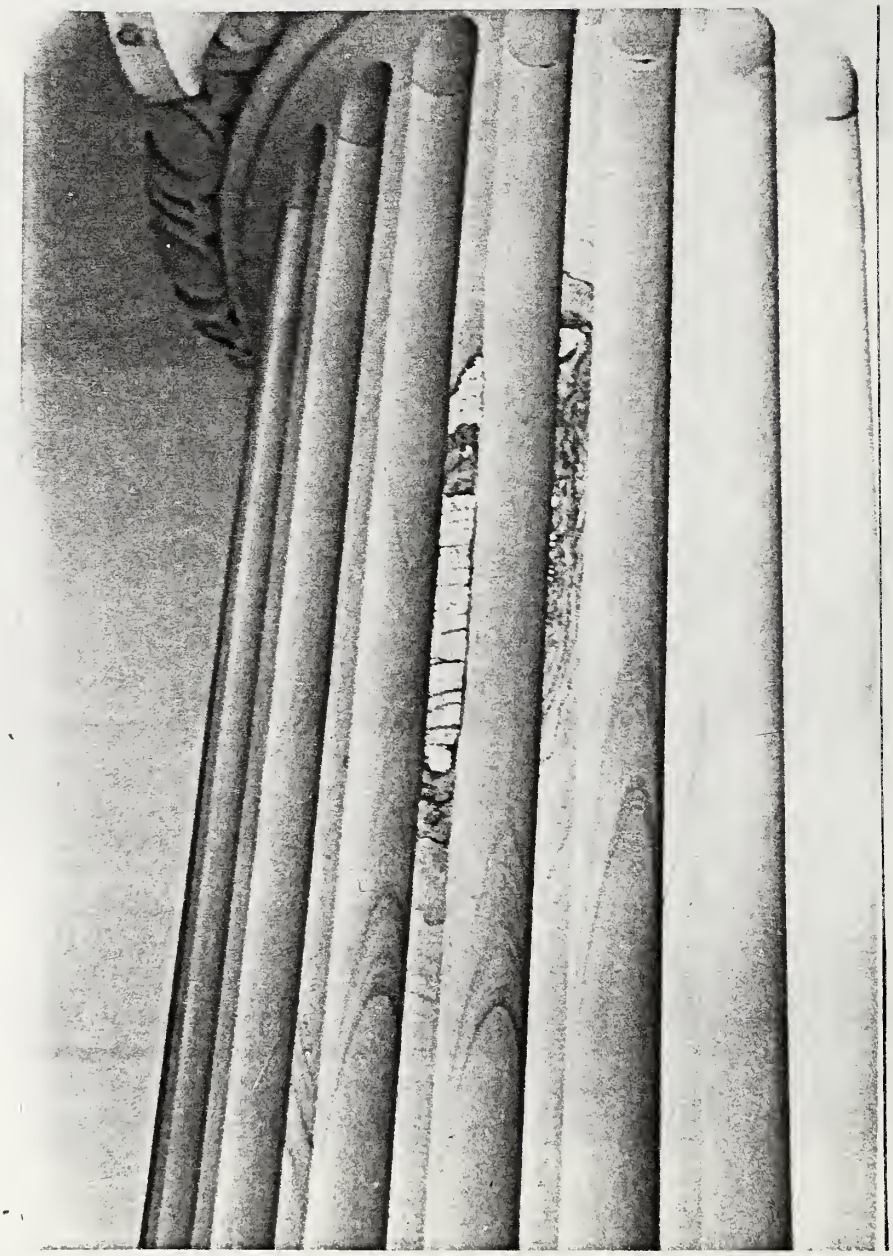


Figure 343: Typical patching at sandstone column.

SUGGESTED CONSERVATION TREATMENTS: GENERAL OBSERVATIONS

Once any curable mechanical causes contributing to stone decay have been remedied, there will need to be a stone-by-stone examination and choice between repair by patching methods, or unit replacement by natural or cast stone, or other artificial materials. In selecting the most suitable conservation treatment every effort should be made to maintain the integrity of the building as well as to prolong the life of the original material as long as possible. However, when more than 35% of a stone block exhibits substantial loss, it might be preferable to consider replacement of the entire block with natural stone. (For availability see following recommendations.)

Unlike composite patching, which might weather differently from the surrounding stone, a natural stone replacement will behave in a similar manner to surrounding material. In addition, the fact that the replacement is of a uniform block size will ensure a less obtrusive visual effect than rounded or irregular patched areas.

Sometimes replacement with natural stone is effected by slipping out existing blocks and "turning" them to the unworn face. This will depend on the depth of the individual blocks and their method of attachment into the wall (masonry bonded or anchored.)

Prospects for obtaining significant quantities of new stone from the old Columbus Quarry are poor. To extend the original workings farther north from the point where they stopped would require stripping about 25 feet of overburden and in so doing eliminating the access road to the Columbus water tanks. We did not inquire but feel safe in assuming that the local authorities would take a dim view of such an operation. Extending the original quarry working to the east would be the simplest approach. However, the hillslope steepens in that direction so an eastward extension of the original quarry workings would require stripping a very thick section of overburden to expose relatively little of the desired ledge or opening an underground mine.



Figure 344: Columbus Quarry viewed back towards highway from most-recently worked end. Cut slope on left; spoil heap on right. Sandstone used in capitol exposed in ledge in lower left.

The quarried ledge does not make a prominent outcrop in the hillside and it should have been suspected that it would not weather well. It may have been that the railroad was as anxious to promote shipping in those days as now.

Modest amounts of the original stone are available in spoil heaps on the quarry floor. They include a few fairly large blocks of reasonably nice-looking stone. This material is easily available and may serve the purpose if not too much is needed.

There is a similar gently sloping spur about one-quarter mile north of the original quarry which appears to be underlain by the same section of rock. It would probably be easier and cheaper to start a new quarry in such a location than to attempt to reopen the old Columbus Quarry. We did not specifically examine that area with a view to starting a new quarry because that would have required work far beyond the scope of this

report. However it seems likely that the same ledge exists there and that it would yield essentially identical stone. The Cretaceous sandstones of eastern Montana tend to change rather rapidly from place to place but rarely within a distance of only a quarter mile.

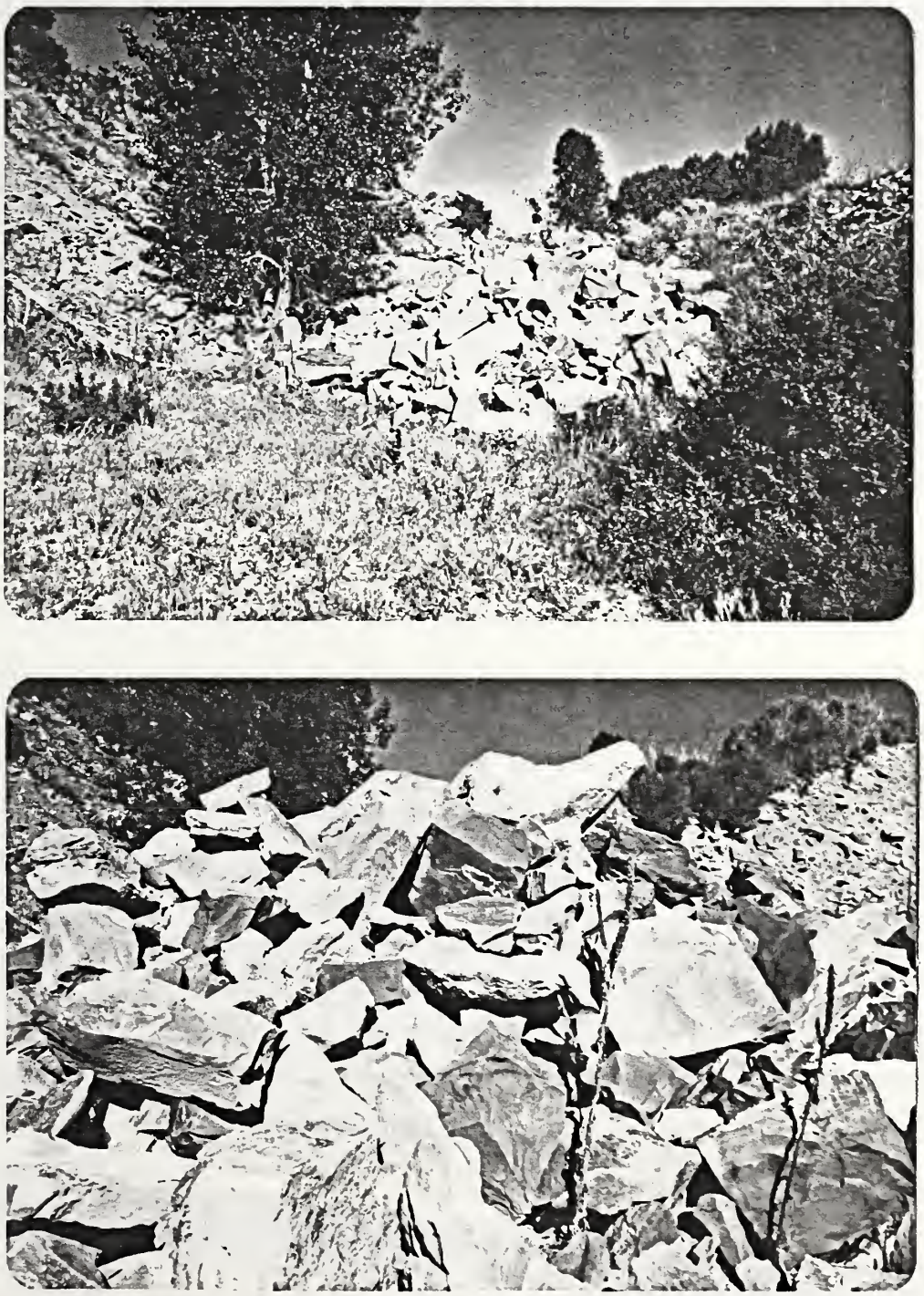


Figure 345: Sandstone blocks piled on quarry floor are mostly too small to be of much use in capitol renovation.

Artificial stone replacement is a possible solution assuming replacement with natural stone proves too costly or difficult. A range of materials for the manufacture of artificial stone is available: cast stone (sand, gravel and decorative aggregates bound by a cementitious or polymeric binder), glass-reinforced plastics (GRP or fiberglass) and glass-reinforced cement (GRC). The selection of one material over another will depend on where and how it is to be used.

Conservation policies generally place a higher priority on conserving and maintaining the original fabric of a structure, rather than replacing or restoring it with new parts. Where replacement is necessary, it should be of the same material if at all possible.

In addition, conservation measures should not cause irreversible damage. The recommended program for the state capitol should follow these basic principles wherever possible.

MORTAR

The mortar in the 1899 building and the 1912 wings is essentially the same. The mortar is in good shape on most of the vertical surfaces. In many of the areas, however, where there are projections of stone of either granite or sandstone (i.e., cornices, lintels, parapets, decorative elements) the mortar has deteriorated and washed out. Even though there are areas of no mortar in joints many of these joints have been filled with a new Portland cement and silicone caulking or a waterproof putty. The colors of the caulking compounds vary from pure white to black.

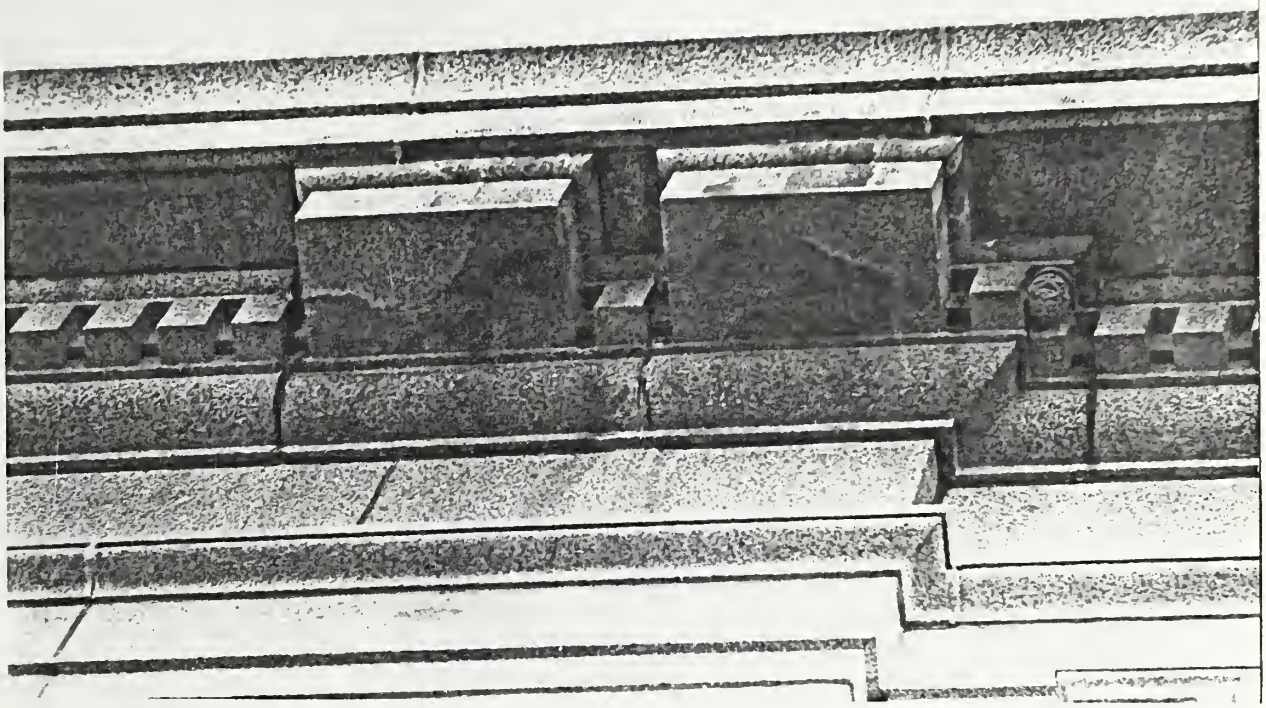


Figure 346: Cornice detail on the 1912 granite wings. Note the missing mortar, white caulking, and black caulking.

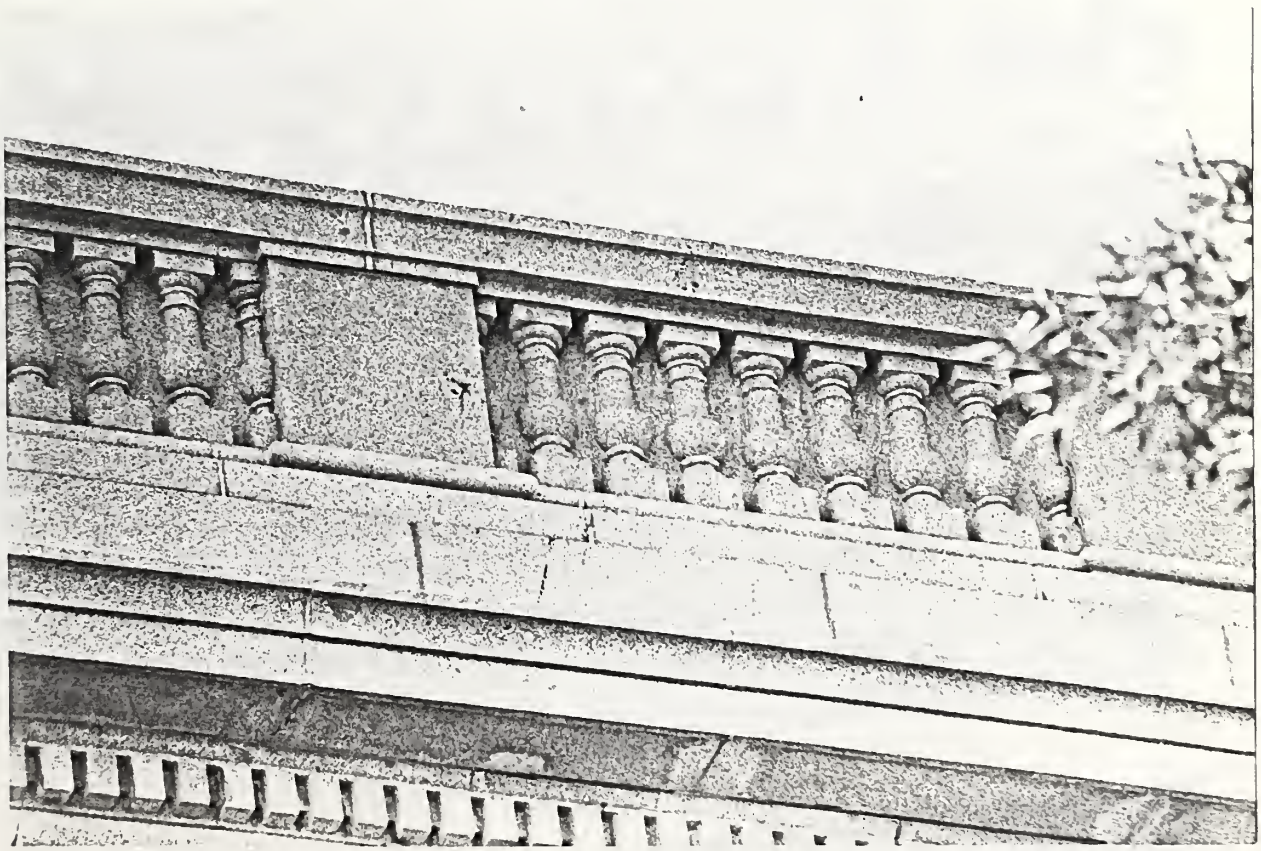


Figure 347: Typical granite parapet on the 1912 wings. Note the various colored caulking in the joints that have washed out.

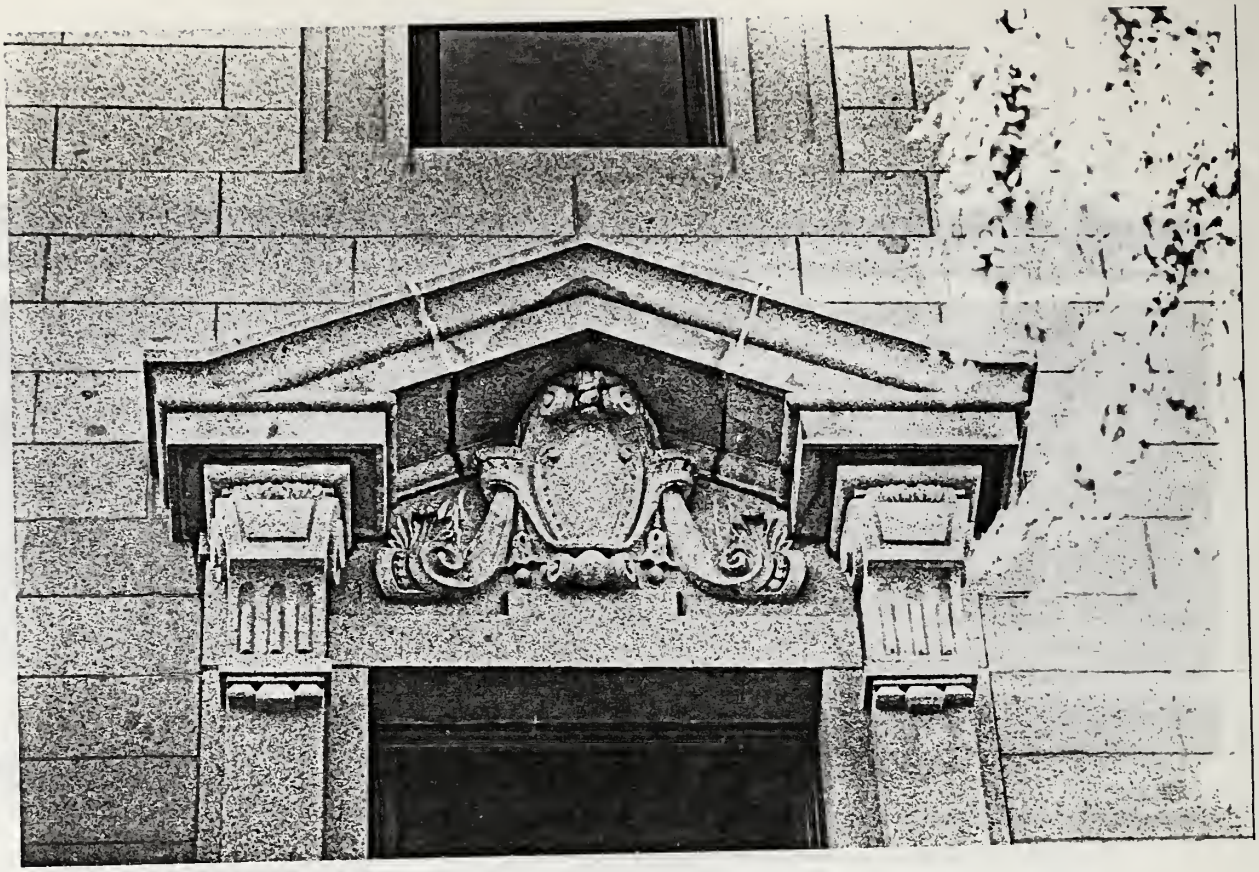


Figure 348: Detail above window in the 1912 granite wing. Note the caulking in the joints.

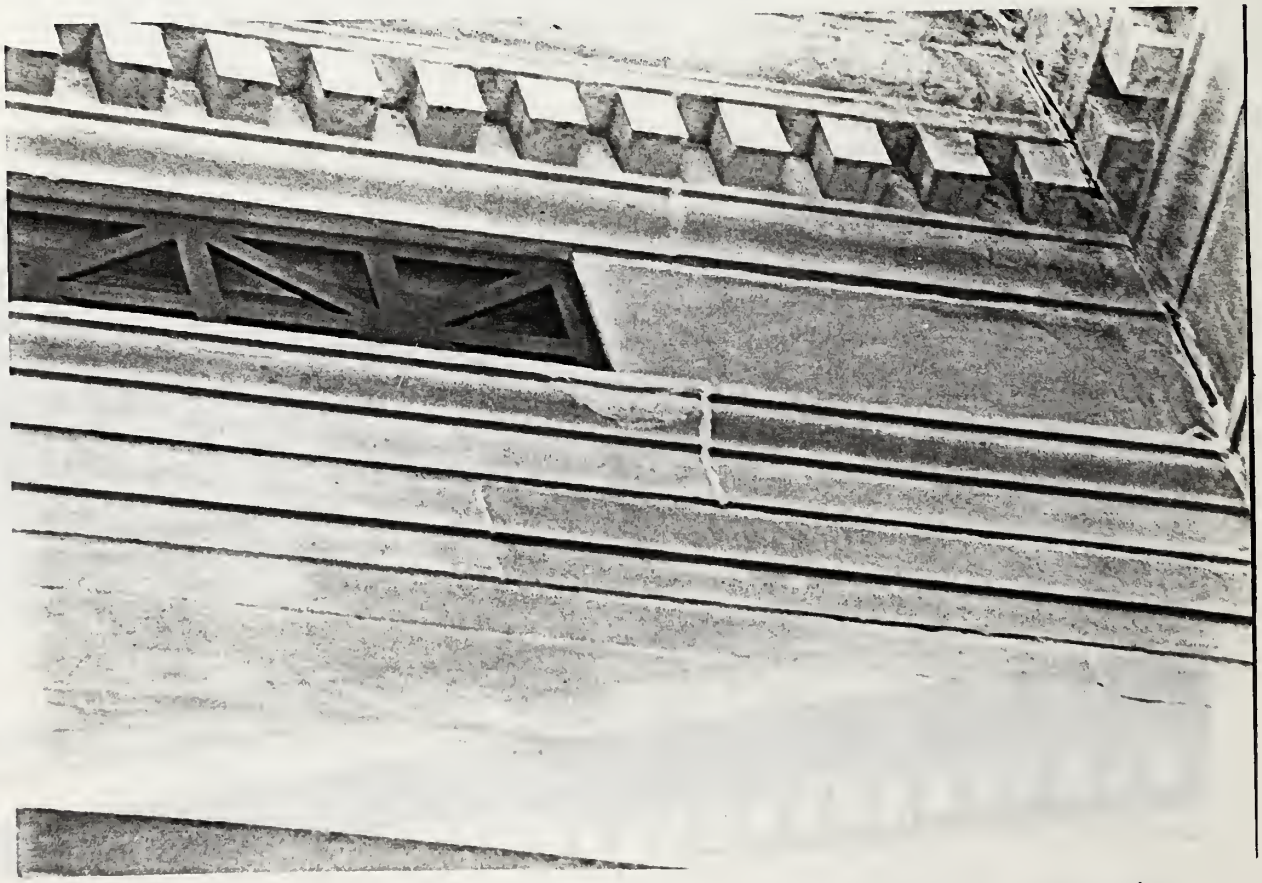


Figure 349: Cornice detail in the 1899 sandstone building. Note the caulking in the mortar joints, and missing mortar in the corner.

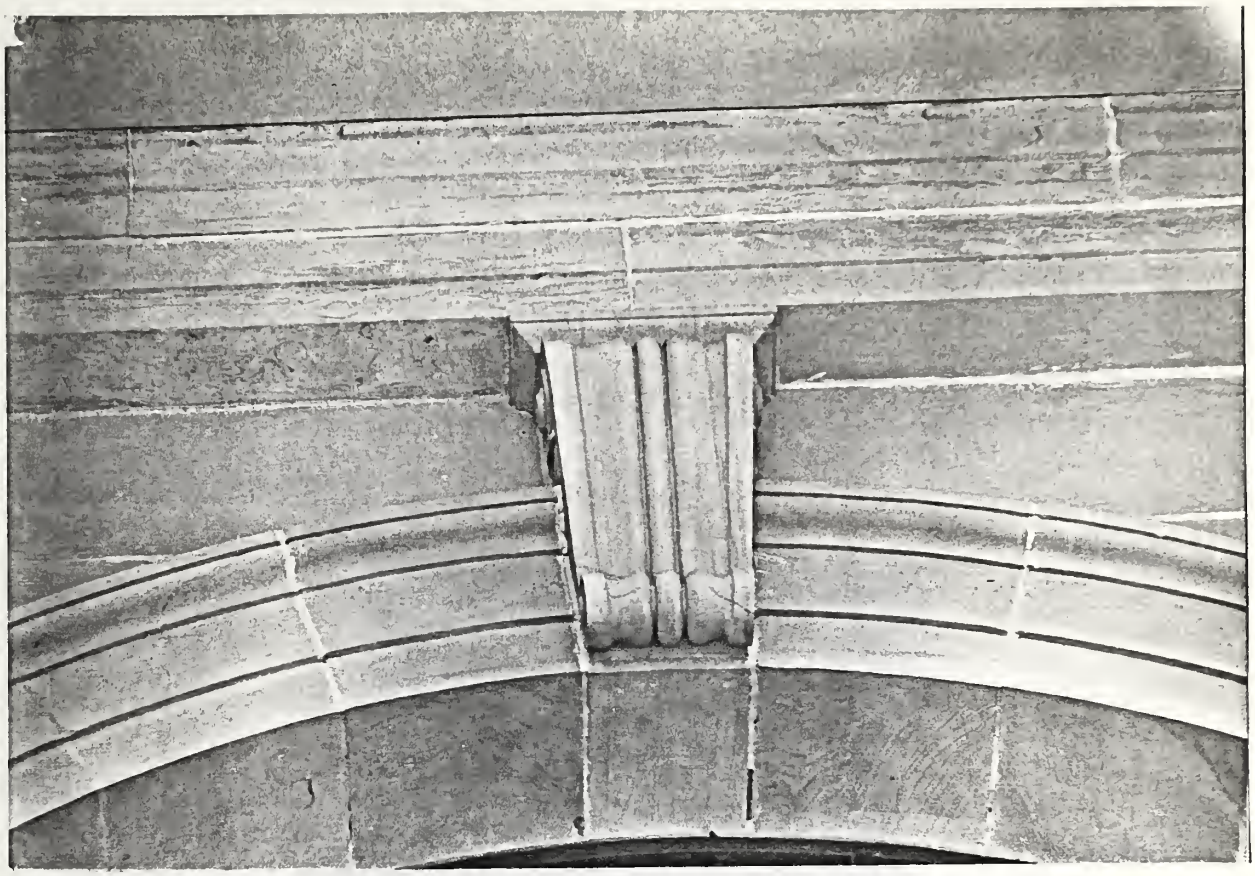


Figure 350: Detail of an arched pediment over a window in the 1899 building. Note the missing mortar and white caulking.

The mortar seems to be original to the building with the exception of some patching here and there, especially around the base of the dome.

A chemical analysis of some mortar samples from various locations on the building was performed to determine its make-up. The mortar samples were ground to a "fine sand" size and treated with a sulfuric acid causing a heavy evolution of a gas, probably carbon dioxide from carbonates. This suggests a cement or lime in the sample. It is probably a Portland-type cement because the coloring and hardness of the sample does not suggest a lime mortar. The insoluble residue that was left contained grains of quartz, flakes of mica, and some black grains (hornblende)--typical granite sand. Atomic absorption analysis of the solution showed that the original mortar contained:

0.02% manganese
1.05% iron
0.007% copper, probably from the adjacent copper surfaces (dome, roof)

The mixture contains the following formula:

1 part cement
3-4 parts sand

It is recommended that all of the poor joints be repointed with a comparable mortar matching texture, color, and hardness. See the exterior recommendation section for solution to keep the mortar in the joints.

SCAGLIOLA

Scagliola is a material composed of cement or plaster, and marble chips or coloring matter to imitate marble. This material was very popular in the seventeenth and eighteenth centuries. It was used in the 1899 section of the Montana State Capitol for capitals on columns in the rotunda, Senate (which have since been removed), and the Supreme Court.

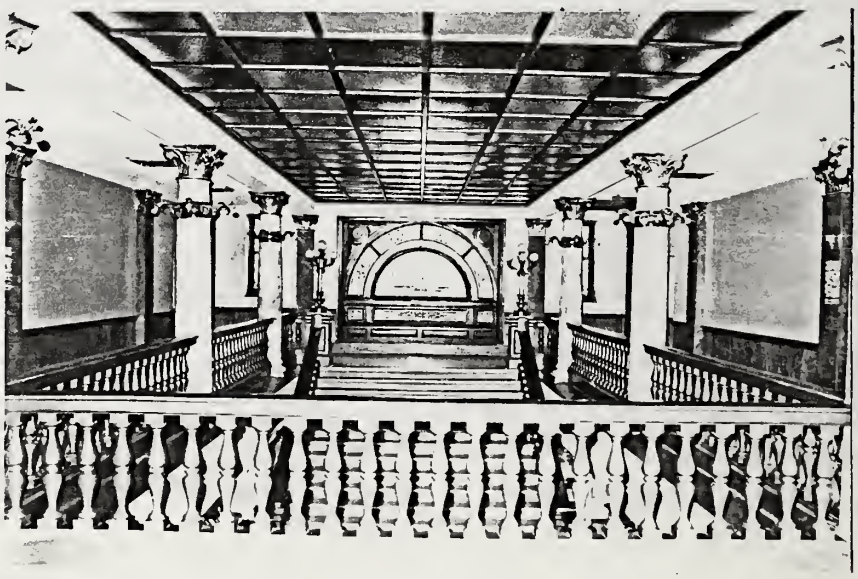


Figure: 351: Scagliola columns along the grand stair of the rotunda.

The scagliola columns have not been properly maintained over the years. They are chipped at the bases and tend to be dirty because of the build-up of waxes and oil and dirt from human hands. Many of the columns have a number of hairline to moderate cracks in the surfaces due to the nature of the material and due to work that has been done in and around the columns. Many of the wider cracks have been patched with cement-like materials with colorings that have not matched or that have stained darker over the years.



Figure 352: Typical scagliola column in the Montana State Capitol. Note the cracking and patching that has been done over the years.

Samples of scagliola were found in and around the bases of the columns and were chemically analyzed for their properties. The following information was found:

Scagliola (sub-layer - 3/4"-1" thick): Treatment with hydrochloric acid produced a very small amount of effervescence (carbon dioxide, from carbonates), but did result in dissolution of most of the sample. The minor amount of residue had the appearance of hydrated silica, silicon dioxide. The solution was analyzed for calcium and magnesium. Qualitative tests showed the presence of much sulfur as sulfate ion. These facts point to the material being a simple plaster. Based on the Ca and Mg analyses, its composition is

24% calcium (or 86% $CaSO_4 \cdot \frac{1}{2}H_2O$, plaster of paris)

1% magnesium (or 8% $MgSO_4 \cdot xH_2O$)

The silica observed to be present could constitute the remainder.

Scagliola (finish layer - 1/16"-1/4" thick): Small specimens (less than 0.1 gram) of the red-brown banded material were tested by heating in air and by treatment with acid. Heating caused approximately 13% loss in weight. No specific conclusions can be drawn from this. But the ignited material was relatively inert to acid. Some dissolving occurred, and the solution yielded a weak qualitative test for iron. Another specimen, treated with acid without heating first, did not dissolve nearly as extensively as did the sub-layer of plaster, but did produce a much stronger indication of the present of iron. Because of its non-homogeneous nature, quantitative analysis would not be meaningful. The conclusion reached is that the pigment is probably iron oxide, Fe_2O_3.

The condition of these columns is not good because of the cracking and dirt layers.

Recommendation:

The columns are a significant architectural element within the building, therefore as part of the restoration process these columns should be conserved. This will require the sanding down of each column,

filling major cracks with like material and putting on a new finish.

METALS

This section deals with the copper dome and copper roofs on the exterior of the Montana State Capitol. See the general recommendations on the exterior and interior cast-iron balustrades, and pressed metal cornice and pediments.

Copper has been used for all areas of the dome and roof over the Senate and Supreme Court, plus some smaller elements such as the urns on the front of the building. The copper dome was replaced in 1933-34. The vertical panels that replaced the original decorative elements in 1933-34 were replaced with new copper in the fall of 1980.



Figure 353: Copper dome on the Montana State Capitol Building.

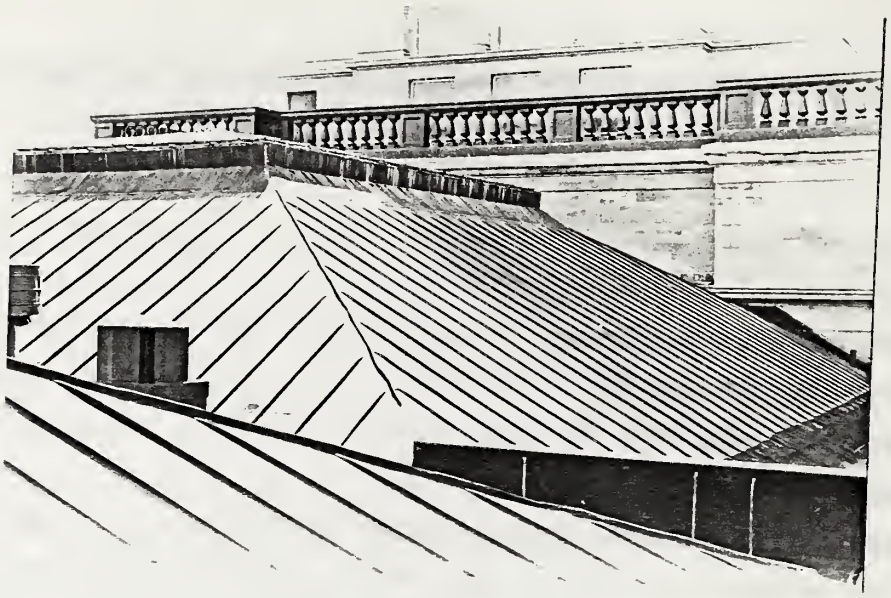


Figure 354: Standing seam copper roof above the Supreme Court.



Figure 355: Copper urn above the main entrance. Note dents and whiting of the material.

A chemical analysis of the original copper and of a new smaple put on in 1981 revealed the following:

Copper roofing: Emission spectrographic analysis of the samples, one of the original roof sheathing, and one of more recent material used in later repairs (or modifications) yielded identical results. Both materials are quite high purity copper. The spectra recorded were accompanied by spectra of known pure samples of tin, lead, zinc, iron, nickel, manganese, and copper. The six metals other than copper were obviously not present in the roof samples. In addition, of the several score lines seen in the roof sample spectra, all were matched by lines in the spectrum of the known sample of pure copper. This demonstrates that all other metals were also absent.

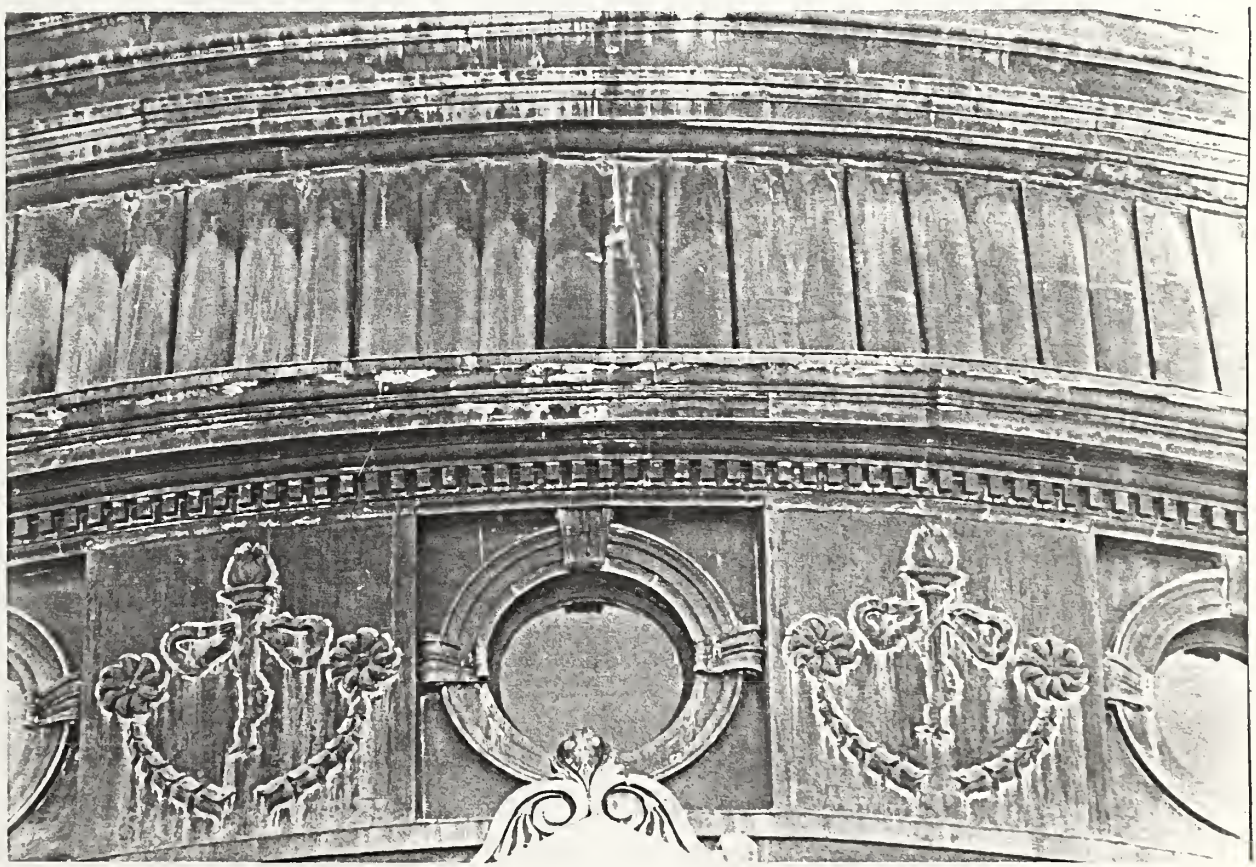


Figure 356: Section of the dome. Note the white streaks on the metal.

The copper seems to be in good condition, however, there is a considerable amount of whiting on the surface. This appears to be a carbonate which is the result of deteriorating of copper due to pollutants in the air. It appears to be more of a problem on the dome than on other copper elements.

Because there is no record of the condition of the dome over the years it is hard to tell if this is a recent condition or if the deterioration is accelerating at this time.

Recommendations:

It is recommended that further analysis be conducted on the copper dome and other architectural elements to determine the extent of deterioration. If the copper appears to be in good condition the metal should be cleaned, a patina put on the metal, and a seal to prevent further deterioration.

PAINT

The survey of original paint colors on the interior of the Montana State Capitol Building was limited to areas that have been recommended for restoration. All areas have been surveyed and samples taken from at least four different locations to determine the appropriate color of a particular element.

All of the plaster was removed in the 1899 section of the building during the 1960's renovation, therefore, other than the rotunda itself, there is very little to examine for original colors. The east and west wings have remained intact, however, and the colors could be found in those areas.

A microscopic analysis of each sample was performed to determine the number of layers of paint in a given location. With the help of historic photographs and the microscopic analysis it could be determined which layer was historic. It was not very hard to determine the historic layer in most cases because there have not been many changes in the

colors over the years.

In most cases there are only two layers of paint and a primer coat which I believe to be in most cases the finish coat of the plaster. Some areas have their original colors (i.e., cornice and ceiling of the House; ceilings of the Senate, rotunda above the base, and the Supreme Court.) Others have two layers (i.e., walls of the House, Governor's Office, rotunda walls, Law Library.) There is only one location with a number of layers and that is around the areas of the original design in the piers of the rotunda. The paints overlapped each other because of the designs. The gold paint has been retained in all of the areas on the capitals of the columns and decorated brackets and niches. Gold flecks, however, were found in random areas of the painted surfaces suggesting it was used to highlight painted design elements.

The colors should be very accurate because there did not seem to be any layers of dirt or discoloring of the paint because of later layers of paint. In some of the areas (i.e., Law Library and the House of Representatives) the outer layer of paint is a latex, therefore there were no oils to penetrate the original paint color.

With this information there is no need to do pigment analysis to determine the exact pigment configuration.

With the microscopic analysis and a set of Munsell color chips the following colors were found:

Rotunda:

Location: Walls
Substrate: Plaster
No. of Layers: 2-3
Layer Matched: 2
Color: Green
Munsell Notation: 7.5 GY 4/4

No. of Layers: 2-3
Layer Matched: 2
Color: Black
Munsell Notation: N 2.5/

No. of Layers: 4-5
Layer Matched: 2
Color: Mocha
Munsell Notation: 10 YR 7/4

No. of Layers: 3
Layer Matched: 2
Color: Dark brown
Munsell Notation: 2.5 Y
3/2

No. of Layers: 4
Layer Matched: 1
Color: Grey brown
Munsell Notation: 2.5 Y
7/2

No. of Layers: 1
Layer Matched: 1
Color: Light brown
Munsell Notation: 2.5 Y
4/4

No. of Layers: 1
Layer Matched: 1
Color: Off white
Munsell Notation: N 9.25/

No. of Layers: 4-5
Layer Matched: 2
Color: Light green
Munsell Notation: 2.5 GY
8/4

No. of Layers: 2
Layer Matched: 2
Color: Red
Munsell Notation: 7.5 R
4/8

Location: Cornice
Substrate: Plaster
No. of Layers: 2
Layer Matched: 2
Color: Tan yellow
Munsell Notation: 2.5 Y
7/8

Location: Upper arch inside
Substrate: Plaster
No. of Layers: 2-3
Layer Matched: 2
Color: Red
Munsell Notation: 7.5 R
4/8

No. of Layers: 2-3
Layer Matched: 3
Color: Tan
Munsell Notation: 10 YR
8/4

No. of Layers: 2-3
Layer Matched: 2
Color: Gold
Munsell Notation: 2.5 Y
7/8

Location: Third floor balustrade
Substrate: Metal
No. of Layers: 2
Layer Matched: 2
Color: Dark green with gold specks
Munsell Notation: 2.5 GY
5/2 with gold specks

Recommendation: Restore

Gallery East/West

Location: Walls
Substrate: Plaster
No. of Layers: 3
Layer Matched: 3
Color: Yellow tan
Munsell Notation: 2.5 Y
7/8

No. of Layers: 3
Layer Matched: 2
Color: Green
Munsell Notation: 10 Y
4/4

Recommendation: Restore

Entrance Portico

Location: Walls
Substrate: Plaster
No. of Layers: 2
Layer Matched: 2
Color: Green
Munsell Notation: 10 Y
4/4

Recommendation: Restore

Senate

All new colors on new plaster on the walls.

Ceiling colors original.

House of Representatives

Ceiling and cornice colors original.

Walls match ceiling colors.

Supreme Court

Original colors.

Law Library

Location: Front lobby base and walls
Substrate: Plaster
No. of Layers: 2
Layer Matched: 2
Color: Green brown
Munsell Notation: 10 YR
5/4

Location: Area of mouldings between columns
Substrate: Plaster
No. of Layers: 2
Layer Matched: 2
Color: Yellow brown
Munsell Notation: 10 YR
7/4
Gold leaf on border around paintings.

Location: Column corners
Substrate: Plaster
No. of Layers: 2
Layer Matched: 2
Color: Yellow brown
Munsell Notation: 10 YR
7/4

Location: Column base/sides
Substrate: Plaster
No. of Layers: 2
Layer Matched: 2
Color: Yellow brown
Munsell Notation: 10 YR
7/4

Recommendation: Restore

Governor's Office

Location: Wall panel
Substrate: Plaster
No. of Layers: 3
Layer Matched: 2
Color: Red
Munsell Notation: 7.5R
5112/

No. of Layers: 3
Layer Matched: 3
Color: Grey tan
Munsell Notation: 2.5 Y
8.5/2

Location: Ceiling panel
Substrate: Plaster
No. of Layers: 3
Layer Matched: 1
Color: Tan
Munsell Notation: 10 YR
8/2

Location: Side of beam cornice
Substrate: Plaster
No. of Layers: 3
Layer Matched: 2
Color: Mocha
Munsell Notation: 10 YR
7/6

No. of Layers: 3
Layer Matched: 3
Color: Tan
Munsell Notation: 10 YR
8/2

Location: Center of beam
Substrate: Plaster
No. of Layers: 3
Layer Matched: 1
Color: Tan
Munsell Notation: 10 YR
8/2

Recommendation: Restore

ARTWORK

All of the murals within the capitol are being conserved at the present time. The art conservator, Richard Trela, will be finished with the project at the end of December, 1982.

The conservation treatment being done on the murals is geared towards the use and environment as it exists in a particular room at this moment in time. If the use or environment is changed with plans for adaptive use and restoration of the building, the conservation treatment may have to be different.

It is recommended that an art conservator be hired to assess the new changes and work up specific conservation treatments for the artwork in a particular area.

RECOMMENDATIONS

PRESERVATION TREATMENT

LEVELS OF PRESERVATION TREATMENT

This Historic Structure Report is an in-depth analysis of the Montana State Capitol Building. The historical analysis, architectural analysis, and material analysis provide the basis for the level of preservation treatment required to preserve the building as a whole or each of its historic elements.

The levels of preservation treatment are defined as follows: Stabilization is defined as the act or process of applying measures designed to re-establish a weather-resistant enclosure and the structural stability of an unsafe or deteriorated property, while maintaining the essential form as it exists at present.

Stabilization shall re-establish the structural stability of a property through the reinforcement of load-bearing members or by arresting material deterioration leading to structural failure. Stabilization shall also re-establish weather resistant conditions for a property.

Stabilization shall be accomplished in such a manner that it detracts as little as possible from the property's appearance. When reinforcement is required to re-establish structural stability, such

work shall be concealed wherever possible so as not to intrude upon or detract from the aesthetic and historical quality of the property, except where concealment would result in the alteration or destruction of historically significant material or spaces.

Preservation is defined as the act or process of applying measures to sustain the existing form, integrity, and material of a building or structure, and the existing form and vegetative cover of a site. It may include initial stabilization work, where necessary, as well as on-going maintenance of the historic building materials.

Preservation shall maintain the existing form, integrity, and materials of a building, structure or site. Substantial reconstruction or restoration of lost features generally are not included in a preservation undertaking.

Preservation shall include techniques of arresting or retarding the deterioration of a property through a program of on-going maintenance.

Rehabilitation is defined as the act or process of returning a property to a state of utility through repair or alteration which makes possible an efficient contemporary use while preserving those portions or features of the property which are significant to its historical, architectural, and cultural values. Another name for rehabilitation is adaptive reuse.

Contemporary design for alterations and additions to existing properties shall not be discouraged when such alterations and additions do not destroy significant historic, architectural, or cultural material and such design is compatible with the size, scale, color, material, and character of the property, neighborhood, or environment.

Wherever possible, new additions or alterations to structures shall be done in such a manner that if such additions or alterations were to be removed in the future, the essential form and integrity of the structure would be unimpaired.

Restoration is defined as the act or process of accurately recovering the form and details of a property and its setting as it appeared at a particular time by removing later work or by replacing missing, earlier work.

Every reasonable effort shall be made to use a property for its originally intended purpose or to provide a compatible use that will require minimum alteration to the property and its environment.

Reinforcement required for structural stability or the installation of protective or code required mechanical systems shall be concealed whenever possible so as not to intrude or detract from the property's aesthetic and historical qualities, except where concealment would result in the alteration or destruction of historically significant materials or spaces.

Reconstruction is defined as the act or process of reproducing by new construction the exact form and detail of a structure, or object, or a part thereof, as it appeared at a specific period of time. Reconstruction is a very difficult level of treatment that requires a great deal of documentation about the integrity of each aspect of the structure. Reconstruction would be needed if it helps the integrity of the structure or each of its elements.

Reconstruction of all or a part of a historic property shall be appropriate when the reconstruction is essential for understanding and interpreting the value of a historic district, or when no other building, structure, object, or landscape feature with the same associative value has survived and sufficient historical documentation exists to insure an accurate reproduction of the original.

The reproduction of missing elements accomplished with new materials shall duplicate the composition, design, color, texture, and other visual qualities of the missing element. Reconstruction of missing architectural features shall be based upon accurate duplication of original features substantiated by historical, physical, or pictorial evidence rather than upon conjectural designs or the availability of different architectural features from other buildings.

Reconstruction shall include measures to preserve any remaining original fabric, including foundations, subsurface, and ancillary elements. The reconstruction of missing elements and features shall be done in such a manner that the essential form and integrity of the original surviving features are unimpaired.

General Standards for Historic Preservation:

1. Every reasonable effort shall be made to provide a compatible use for a property that requires minimal alteration of the building structure, or site and its environment, or to use a property for its originally intended purpose.
2. The distinguishing original qualities or character of a building, structure, or site and its environment shall not be destroyed. The removal or alteration of any historic material or distinctive architectural features should be avoided when possible.
3. All buildings, structures, and sites shall be recognized as products of their own time. Alterations which have no historical basis and which seek to create an earlier appearance shall be discouraged.
4. Changes which may have taken place in the course of time are evidence of the history and development of a building, structure, or site and its environment. These changes may have acquired significance in their own right, and this significance shall be recognized and respected.
5. Distinctive stylistic features or examples of skilled craftsmanship which characterize a building, structure, or site, shall be treated with sensitivity.
6. Deteriorated architectural features shall be repaired rather than replaced, wherever possible. In the event replacement is necessary, the new material should match the material being replaced in composition, design, color, texture, and other visual qualities. Repair or replacement of missing architectural features should be based on accurate duplications of features, substantiated by historical, physical, or pictorial evidence rather than on conjectural designs or the availability of different architectural elements from other building or structures.
7. The surface cleaning of structures shall be undertaken with the gentlest means possible. Sandblasting and other cleaning methods that will damage the historic building materials shall not be undertaken.

These levels of treatment and the general standards for historic preservation have been considered in the recommendations for the structure and should be considered for any work or maintenance done on the building.*

PRESERVATION RECOMMENDATIONS

SITE

The immediate site around the building is not a formal plan as envisioned by John H. Kent when he designed the structure. However, there are some aspects of a formal plan with the central walkways and the symmetrical drive. There are certain recommendations that in general may help both the site and the building. They are as follows:

Continue the improvement of the formal symmetrical landscape plan that will show off the building and enhance its formal symmetrical appearance. A plan is being prepared for the maintenance and replacement of the landscape which is necessary to keep the visual aspects of the site in top shape.

The roadway on the north side should be kept but parking and the numerous signs that clutter up the front would serve the building better if they were moved to the east and west sides of the site. This would keep the cars away from the front of the building.

The south side can be improved with landscaping to reduce the conflict between pedestrians and cars in that area. There is also plenty of parking within a block to the south that has many vacant parking spaces in it.

The site around the capitol square is slowly being built up. The important area to the north should be protected by not erecting buildings higher than the buildings that now exist, or clearing the site without landscaping for parking. It is important to protect this view not only from the building, but to the building. It is good to limit the height of

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*The levels of preservation treatment and general standards for historic preservation projects are put out by the Secretary of the Interior.

structures around the site to three stories to protect the integrity of the capitol building. The north side should be less.

EXTERIOR SURFACES

The exterior of the Montana Capitol Building has retained its historical integrity with some exceptions. The sandstone has deteriorated over the years until it has become a major problem. The granite is in good shape. The windows in the original 1899 structure have been replaced with aluminum frames and sashes. The back entrance addition is an intrusion on the building. The specific recommendations for the exterior are as follows:

Stone

The sandstone of the building should be conserved before it gets worse and causes problems with the structure of the wall. Conservation treatments include replacement of stone with over 35% deterioration with in-kind stone or cast stone with a similar appearance, consolidation of stone with less than 35% deterioration, refacing of stone that has only surface deterioration. This refacing treatment applies to the granite surfaces as well. (See Building Stone in the material conservation section.) A further treatment of the stone is to provide a lead flashing on the top of parapets, cornices, or any other flat areas that cannot be seen from the ground to move the water off of the building.

Windows and Doors

The front wood entrance doors and hardware should be preserved. The wood double-hung windows in the wings should be conserved from further deterioration. All of the aluminum windows and entrances should be an anodized brown-colored aluminum that would be compatible with the building. The semi-circular window over the entrance portico should be replaced with the leaded art glass if it can be easily obtained or reproduced.

Metal

The copper on the dome and roof of the structure should be further analyzed to determine the rate of deterioration and proper conservation methods taken. (See Metal in the material conservation section.)

Front Steps

The concrete slab has to be replaced because it is deteriorating and leaking into the area below.

Exits

Additional exits from the wings should be made compatible with the exterior granite and should be placed on the inside sections of the wings, not on the ends of the building.

INTERIOR

Basement

All of the areas in the basement of the capitol building have lost their historical integrity during renovation over the years. The only exception would be some of the areas in the west wing that have retained a few historical elements (i.e., doors, light fixtures, hardware.) However, because the area has deteriorated and there is nothing of major significance, it is recommended that the basement not be restored. Whatever is done in the basement should not affect the integrity of floors above. Any historical elements that may be removed should be used elsewhere in the building if possible. The Montana Historical Society should have the opportunity to look at all artifacts that may be removed for their collection, if they are not used elsewhere in the building. Compatible colors should be used especially in the public spaces if not all spaces, to tie in with floors above and give the basement a warmer feeling.

First Floor

Most of the areas on the first floor in the original 1899 section

of the Montana Capitol Building have lost their historical integrity during renovations over the years. The only areas that have retained some of their historical elements are the east end of the main corridor in the east wing and parts of the west wing offices. These spaces should be preserved as they now exist and any rehabilitation that is done to these spaces should be sympathetic to those features or spaces. However, because most of the areas have lost their significance, it is recommended that the first floor not be restored.

There are certain things that should be done to make the spaces compatible with significant spaces above. This occurs at the stairs to the first floor from the second floor, especially the east and grand stairs. Once the above space has been restored an appropriate color should be painted on the first floor to make the transition compatible. Also, some different colors in the offices and corridors of the first floor would give a warmer feeling to the spaces.

Second Floor

Most of the areas on the second floor of the Montana Capitol Building have retained historical integrity. The exceptions are on either side of the gallery spaces. These offices have been totally altered. It is not recommended to restore these spaces; however it is recommended to provide levels of preservation treatment which include preservation, restoration, and rehabilitation of the spaces on this floor which have historical integrity, and to those spaces that relate to the historic spaces. The specific recommendations for areas on the second floor are as follows:

Rotunda/Galleries (See Figures 110-114)

Restore these areas to the period just after the building was built in order to bring back the integrity of the spaces.

The walls and ceilings should be painted the original colors. (See paint analysis.) Also the original designs should be painted back on the walls. This will then tie the galleries and lower part of the rotunda back into the original parts of the rotunda that exist up in the dome.

The scagliola columns should be conserved in all areas and floors of the rotunda, and replaced where they were removed in the 1963-65 renovation.

Preserve all of the marble and woodwork (i.e., front doors) within these spaces. Loose pieces should be reattached and protected with appropriate finishes.

The terrazzo floor should remain throughout unless an inexpensive way can be found to reconstruct and restore the original tiles and glass lites.

The office entrances should remain as they now exist with the transoms filled in. The decorative paintings should become compatible with the restoration of the walls. The addition of the plaques in the west gallery is compatible with the original space and decoration.

The grand stair should be restored with appropriate paint colors and decoration. The lighting fixtures should be restored with their appropriate glass globes with the State Seal.

The barrel vault over the grand stair should be reconstructed in order to bring back the relationship of the grand stair and the rotunda. Hopefully, most of the stained glass can be returned to the state in order to restore the space. The painting, "Driving of the Golden Spike" should be restored to the south end of the barrel vault with appropriate environmental controls and conservation treatment.

The upper arches in the rotunda should be restored with their glass and brass railings. Remove all of the new metal work.

The lighting should be restored in the rotunda with appropriate bulbs in the fixtures.

All corridors on the balcony levels around the rotunda should be painted with compatible colors.

Rooms 201-203

Retain as is. Paint with colors that will be compatible with the restored gallery space.

Governor's Offices/Reception Room

Preserve as is. Protect all historic fabric.

Rooms 212-223

Retain as is. Paint with colors that will be compatible with the gallery space.

West Wing Rooms

Determine uses for the space that will be compatible with the historic elements of the rooms.

Preserve the historic fabric.

Rehabilitate in order to keep the historical fabric intact.

Rooms 234-237

Retain as is. Paint with colors that will be compatible with the gallery space.

Third Floor

The third floor of the Montana Capitol Building has retained many of its historic features with the main changes occuring over the years in the original 1899 structure. The offices and Senate Chamber have been altered considerably. It is not recommended to restore these spaces. However, it is recommended to provide levels of preservation treatment which includes preservation, restoration, and rehabilitation of the spaces on this floor that have historical integrity and to those spaces that relate to the historic spaces. The specific recommendations for areas on the third floor are as follows:

Rooms 300-308

Preserve historic elements and retain as is. Room 300-302 could be adapted to a corridor around the Supreme Court Chamber or as a lounge area. Paint with colors that will be compatible with the Supreme Court Chamber.

Rooms 309-311

Preserve as is. Protect all historic fabric.

Reuse as office spaces or compatible new use.

Law Library (See Figures 185-193)

The architectural integrity of the Law Library remains intact and therefore remains one of the most significant spaces in the building. The reuse of the space should be compatible with the room as an assembly area. The basilica plan requires that the space be left open in order to protect its architectural integrity.

The walls, columns, cornice, and ceiling should be painted with appropriate colors. (See paint analysis.)

All woodwork should be preserved.

The stained glass in the ceiling should be replaced, removing the lighting and ventilation panels that were put in their place. Lighting and ventilation should be worked into areas that would be the least intrusive to the integrity of the space. The three chandeliers should be replaced in the space if they can be obtained or reproduced.

The DeCamp paintings should receive a conservation treatment compatible with the new use of the space.

Rooms 314-319

Retain as is. Paint with colors that will be compatible with the Supreme Court Chamber.

Supreme Court

The Supreme Court Chamber has retained its architectural integrity with most of the historic fabric intact. The chamber should be preserved as is with its use as an assembly area thus keeping the integrity intact.

The scagliola columns should be restored.

The stained glass in the ceiling should be replaced, removing the lighting and ventilation panels that were put in their place.

The chandelier should be replaced in the space if it can be obtained or reproduced.

The Pedretti paintings should receive a conservation treatment compatible with the new use of the chamber.

Rooms 326-341

Retain as is. Paint with colors that will be compatible with the rest of the spaces on the floor.

Senate Chamber

The Senate Chamber itself has lost its historical integrity because of the alterations to the space over the years. The only things that are significant are the Pedretti paintings that were left on the ceiling. The adaptive reuse of this chamber should take into account those paintings and a conservation treatment made applicable to the new reuse.

The restoration of this room would be extremely expensive and would not be feasible because so much is already lost.

West Wing

The west wing has retained most of its historical fabric, thus retaining its architectural integrity.

Preserve all areas as they now exist.

In the House Antechamber there are several alternatives that should be removed to restore the integrity of the space and protect the Paxson paintings. The acoustical ceiling should be removed, and appropriate lighting should be put in that does not harm the paintings or the space. The aluminum and glass office should be removed to bring back the integrity of the space.

The House Chamber should be preserved as is with a few changes and conservation measures. The walls and side aisle walls and ceiling should be repainted with the original colors as is on the ceiling.

The marble columns should be conserved, especially where signs have been taped to them causing stains on the column. The pilasters that have been coming apart should be reattached with anchors more appropriate than the existing metal straps.

The stained glass in the ceiling should be replaced, removing the lighting and ventilation panels in the ceiling. Lighting and ventilation systems should be made more compatible with the space. The chandeliers should be replaced in the space if they can be obtained or easily reproduced.

Fourth Floor

The fourth floor of the Montana Capitol Building has retained many of its historical features with the main changes occurring in the original 1899 structure. The barrel vault was filled in with a Senate committee room and most of the offices and other committee rooms were altered. It is not recommended to restore these spaces with the exception of the area of the barrel vault. It is recommended to provide levels of preservation treatment which include preservation, restoration, and rehabilitation of significant spaces. The specific recommendations for areas on the fourth floor are as follows:

Rooms 400-410

Retain as is. Preserve all areas of historical significance. Paint with colors that will be compatible with adjacent historic elements and spaces.

Supreme Court Gallery

Retain as is. Paint with colors that will be compatible with Supreme Court Chamber.

Rooms 412-418

Remove rooms for the replacement of the barrel vault.
Retain all other areas.

Senate Gallery

Retain as is. Paint with colors that will be more compatible to the space as a whole.

Rooms 420-426

Retain as is. Paint with colors that are compatible with adjacent historic spaces.

House Gallery

Preserve as is. Paint with colors that will be compatible with the House Chamber.

Remove the acoustical ceiling in the north end and replace with a plaster ceiling.

Remove the metal doors in the north wall and add appropriate wood doors to match the others in the balcony.

PUBLIC CONVENIENCE/SAFETY SYSTEMS

All systems within or proposed for the Montana State Capitol should also take into consideration the historical integrity of the building or space in which these systems are installed.

It is important that all aspects of public convenience, safety, and energy systems should become a part of this project but should be designed to have the least impact on the building.

FURTHER RECOMMENDATIONS

A maintenance plan should be established for the people taking care of the building so that they understand the effects of right or wrong maintenance of the historic fabric.

APPENDIX A
HISTORICAL

LIST OF ENTRANTS AND PRIZEWINNERS

IN 1896 CAPITOL DESIGN COMPETITION

". . . the numbers 1, 2, 3 and 4 following designers number 55, 47, 1 and 51 denote the winners of the first, second, third and fourth prizes, respectively."

1. Strange & Stent, (3), Los Angeles.
2. Donn & Peter, Washington, D.C.
3. Herman Knitz & Co., St. Paul.
4. Albert Sutton, San Francisco.
5. Hebberd & Somers, San Diego, Cal.
6. Smith & Packard, Chicago.
7. H. J. Ross, Chicago.
8. R. Kichrel, Chicago.
9. F. E. Eddbrooke, Denver.
10. Crane & Barkhausen, Milwaukee.
11. Wm. Stoker, Portland, Oreg.
12. W. M. Butterfield, Manchester, N. H.
13. Charles Henry & Son, Akron, O.
14. Henry Walten, Louisville, Ky.
15. W. H. Kelly, Michigan City, Ind.
16. W. W. Kenyon, Minneapolis.
17. Lord, Hewlett & Hull, New York.
18. Parish & Schroeder, New York.
19. Reed, McIlrain & Tucker, New York.
20. Welch & Darrach, New York.
21. E. J. Parlett, Springfield, Mass.
22. Wm. Curlett, San Francisco.
23. No name, no address.
24. Radcliff & Willoughby, Duluth.
25. Haines & La Farge, New York.
26. Wm. Kraix, New York.

27. Cyrus F. Dean, Erie, Pa.
28. N. J. McConnell, Kafka & Mott, Helena.
29. Samuel H. Arnold, Portland, Ore.
30. Charles E. Cassell, Baltimore, Md.
31. V. Wyss Thalman, Pittsburg.
32. A. J. Russell, Tacoma.
33. German & de Waard, Duluth.
34. Kern & Elkinton, Philadelphia.
35. W. Chamberlain & Co., Knoxville.
36. Black & Longstaff, Missoula.
37. Proudfoot & Bird--Des Moines, Ia.
38. G. W. Grant, Vancouver, B. C.
39. H. L. Copeland, New York.
40. E. J. Hodgson, Indianapolis.
41. Beldon & Higgenson, Chicago.
42. De Kay & Berthalomno, New York.
43. G. L. Scoville, West Superior, Wis.
44. S. J. Bowler, Minneapolis.
45. F. L. & E. W. Smith, Lexington.
46. Emery Rott, New York.
47. Cass Gilbert, (2), St. Paul
48. C. S. Haire, Helena.
49. Renwick, Aspinwall & Owen, New York.
50. T. F. Mathias, Helena.
51. P. J. Lauritzen, (4), New York.
52. W. J. Cuthberston, San Francisco.
53. Dennis & Farrell, Los Angeles.
54. Percy Griffin, New York
55. George R. Mann, (1), St. Louis.
56. J. C. Paulsen, Helena.
57. McCluflin & Patterson, Butte.
58. W. H. Dennis, Minneapolis.
59. Ernest Kennedy, Minneapolis.

(From the Helena Weekly Herald, August 13, 1896.)

CONSTRUCTION CAPITOL WINGS, ETC., UP TO DECEMBER 17, 1912.

Receipts.

Proceeds Capitol Building Bonds, 2nd issue	$500,000.00
" " " " 3rd issue	150,000.00

Expenditures.

Excavations	$ 5,043.10
Foundations	13,109.00
Gagnon & Co., General Contract	304,125.00
Gagnon & Co., Extras	6,612.32
Kain & Sons, Granite	192,320.00
F. E. Baker & Co	2,582.75
Elevator	4,412.00
Electric Fixtures	9,496.50
Hardware	2,097.01
Hennessy Company, Furniture and Decorations	48,900.93
Hennessy Company, Furniture and Decorations	1,508.03
Mural Paintings	8,362.00
Counter, etc., Treasurer's office	2,515.80
Vault Fixtures, Treasurer's office . . .	6,485.00
Architect's Fees	27,228.74
Superintendent Construction, expense . .	3,907.33
Advertising	2,977.71
Expenses of Board	1,448.74
Restaurant and Furnishings	6,087.55
Morreau & Co., Electric Fixtures	578.50
Paid on Chimney Contract	1,453.32

		Outstanding.	
Gagnon & Company		$ 1,967.04	
Kain & Sons		500.00	
Link & Haire, Architects' Fees		1,574.74	
Intercommunicating Telephones (Court Chambers)		293.00	
Chimney Contract, remainder to be paid .		726.68	
Due for chimney connections		200.00	
		$ 656,512.99	
Less			
Freight Refunds	$ 5,525.77		
Transfer from appropriation for furnishing Law Library, acct' moving library	1,000.00	6,525.77	
		$ 649,987.22	
Balance Transferred to Capitol Building and sinking fund		12.78	
		$ 650,000.00	$ 650,000.00

(From Final Report of the State Board of Examiners acting as a Capitol Commission, December, 1912.)

1912 INTERIOR DECORATION

No. 1. Old Supreme Court: Redecorate where altered, paste back old material, and touch up the room ----------$60.00

No. 2. Corridor at Old Supreme Court: Redecorate ---- $50.00

No. 3. Old Treasury Room: Ceiling and Frieze to be tinted, walls painted ----------$65.00

No. 4. Old Auditor's Private Office: Painting walls --$35.00

No. 5. Old Auditor's Office: Painting Walls ----------$40.00

No. 6 Old Law Library: Painting walls of three rooms, and tinting ceilings ----------$115.00

No. 7. Painting walls, tinting ceilings, and painting room and lobby in old library ---------$85.00

No. 8. Basement Corrior: Painting and decoration, where altered ----------$80.00

No. 9. Old Historical Library: Painting walls, west room ---------- $35.00

No. 10. Painting walls and tinting ceilings, four room $160.00

No. 11. One room, walls painted ---------- $25.00

No. 12. Secretary of State's Private Office: Tinting ceilings, painting walls, decorating frieze, staining woodwork Mahogany, shellacing, and one coat of dull finish; Main Office, tinting ceiling and painting walls ----------$400.00

No. 13. Secretary of State's Vault: Ceiling and walls painted ----------$70.00

No. 14. East Corridor, Second Floor: Ceiling and walls touched up and painted ---------- $65.00

No. 15. One room, ceiling tinted, walls painted ------- $45.00

No. 16. Judge's Toilet: Ceiling and walls painted -----$30.00

No. 17. Judge's Old Corridor; ceiling and walls painted $75.00

No. 18. Judge's Rooms: Touched up and painted; Chief Justice's room, ceiling tinted and walls painted ----------$120.00

No. 19. East Wing: Upper part of Hall: Ceiling tinted, walls painted ---------- $65.00

No. 20. One room; ceilings and walls washed; ceiling tinted and walls painted ---------- $65.00

No. 21. Supreme Court: Two walls burlapped and touched up ---------- $ 7.50

No. 22. West Wing: One room, ceiling tinted and walls painted ---------- $50.00

No. 23. One room, Ceiling and walls washed, ceiling tinted and walls painted ----------$60.00

No. 24. Corridor leading to House and Stairs: Touching up walls and ceilings, painting walls one coat, decorating ceiling where altered --------$130.00

No. 25. Toilet adjoining House: Ceiling and walls painted ---------- $40.00

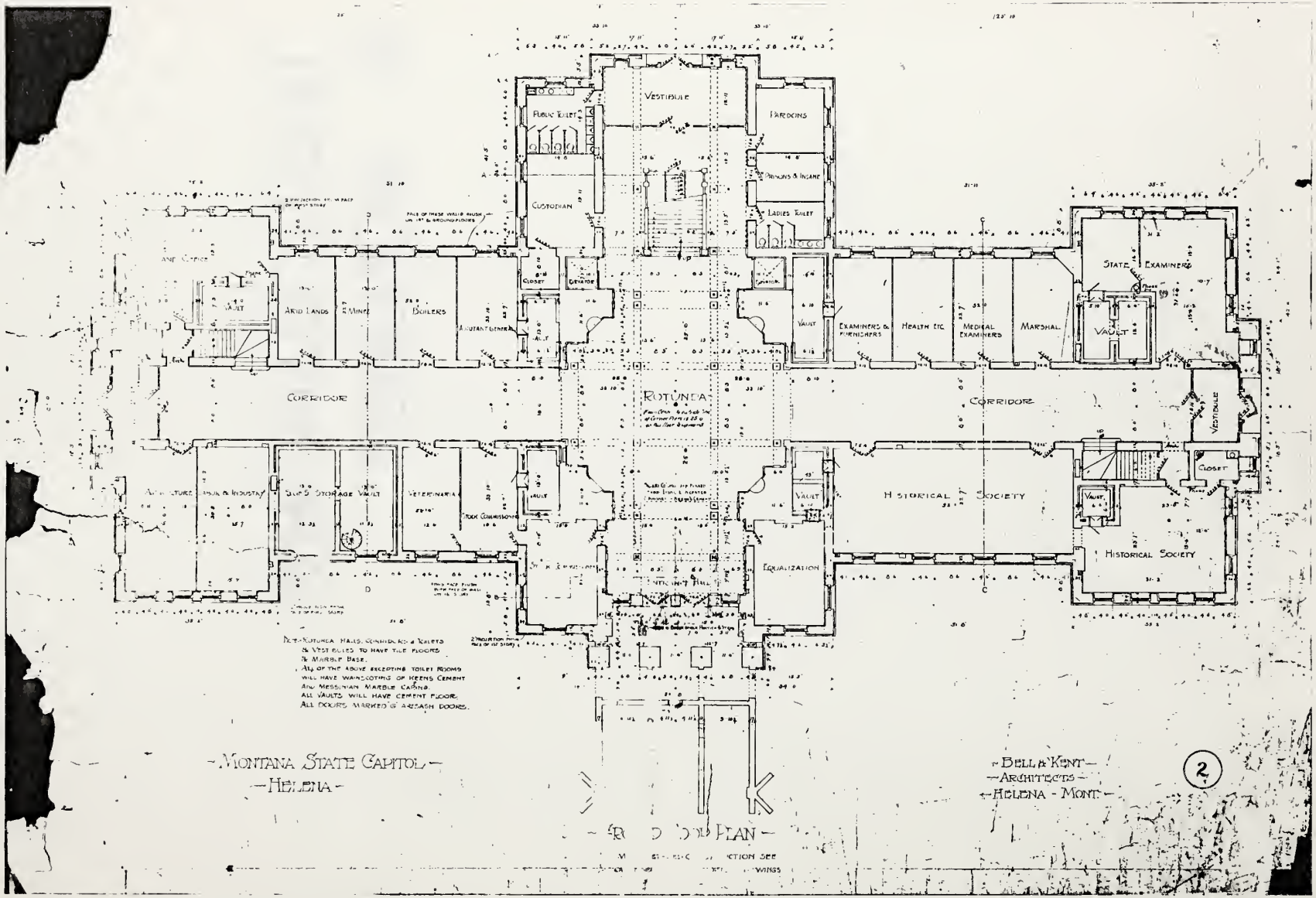
No. 26. Corridor adjoining Toilet and House: Wash ceiling and walls, tinting ceiling and painting walls ---------- $40.00

No. 27. Upper Hall: Tinting ceiling, painting walls $ 60.00

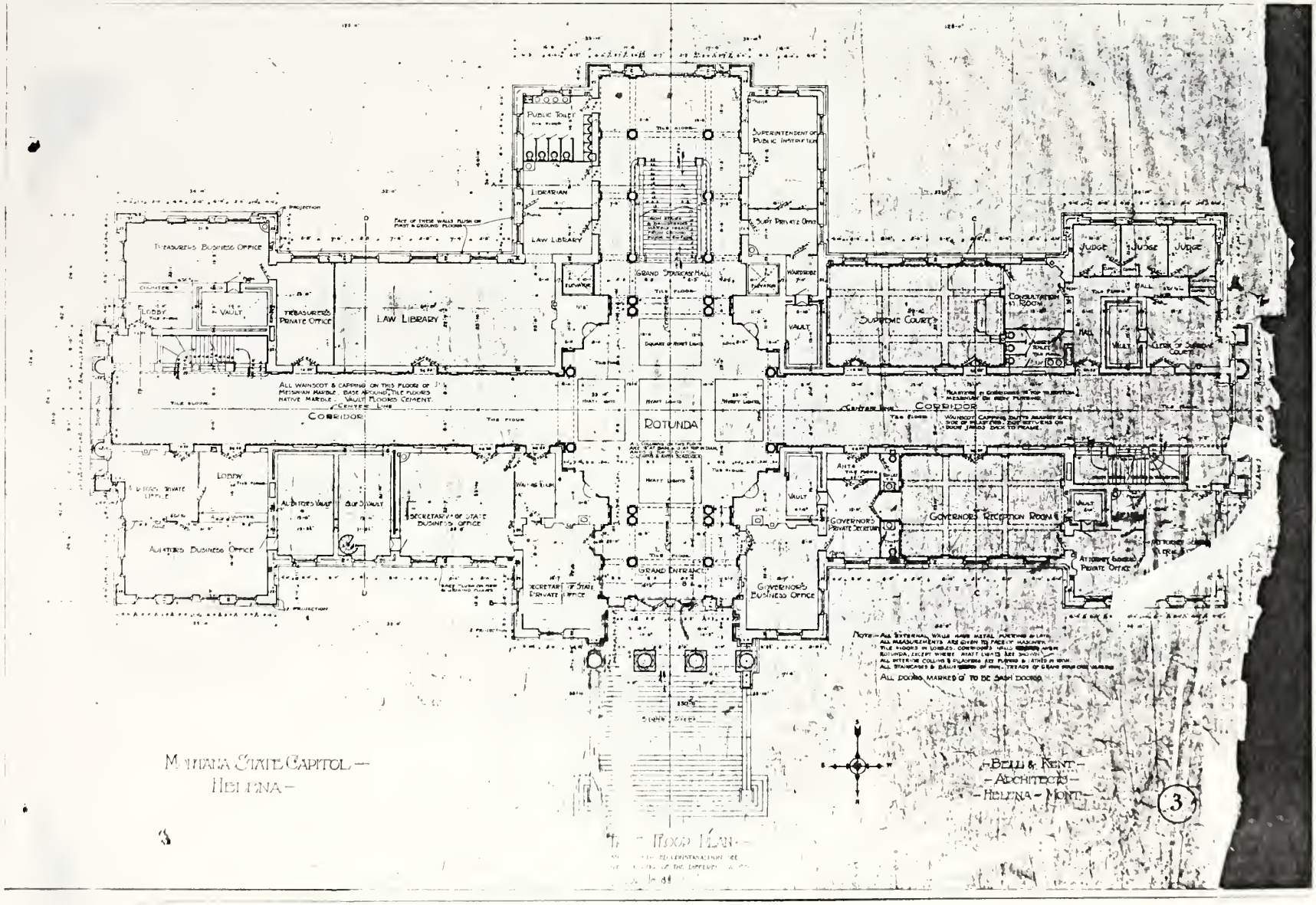
No. 28. Mahoganizing Wardrobe in back of Counter in Secretary of State's Office ----------$100.00

(From Minutes of State Board of Examiners acting as a Capitol Commission, April 30, 1912.)

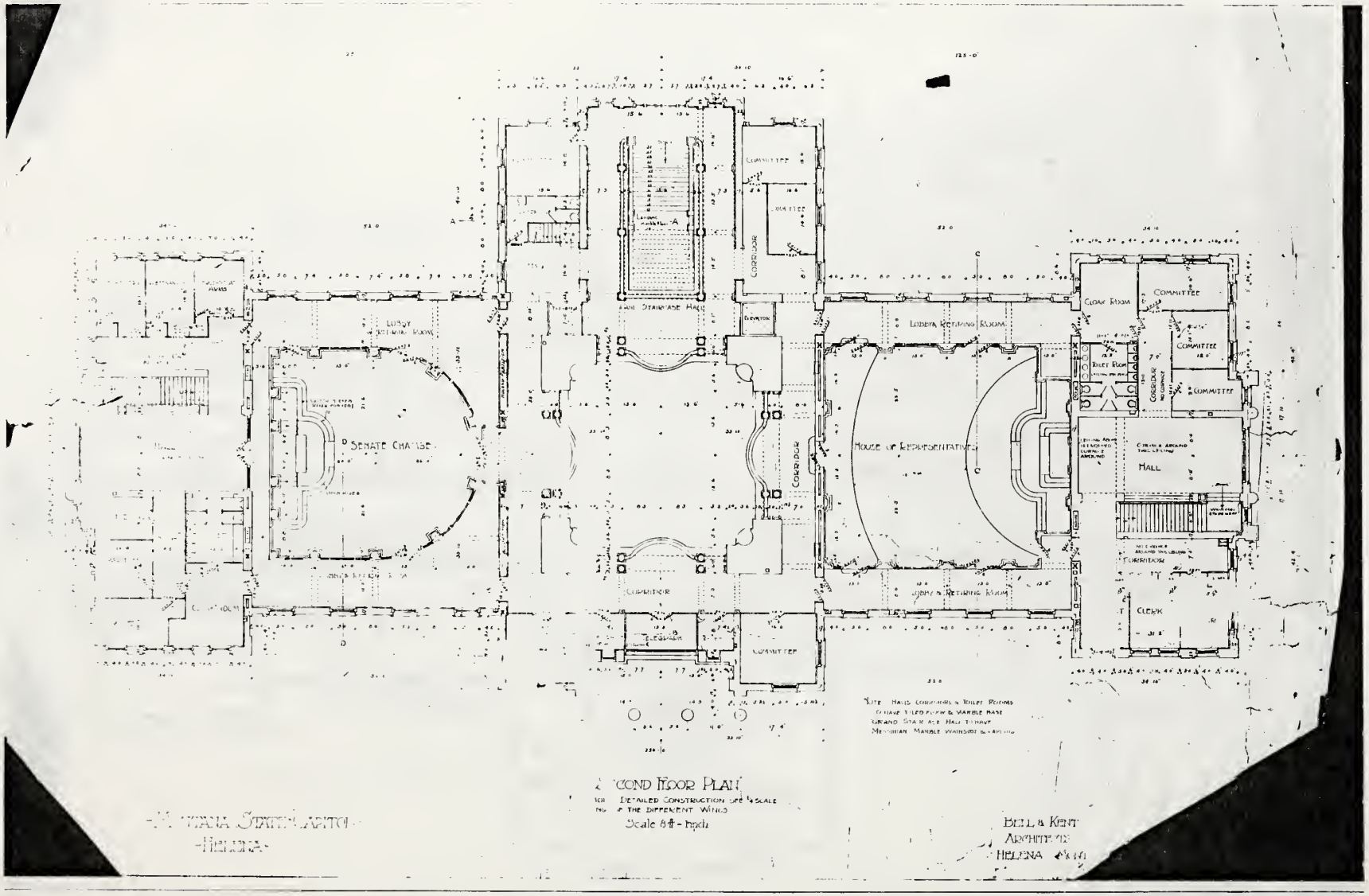
APPENDIX ·B·
ARCHITECTURAL



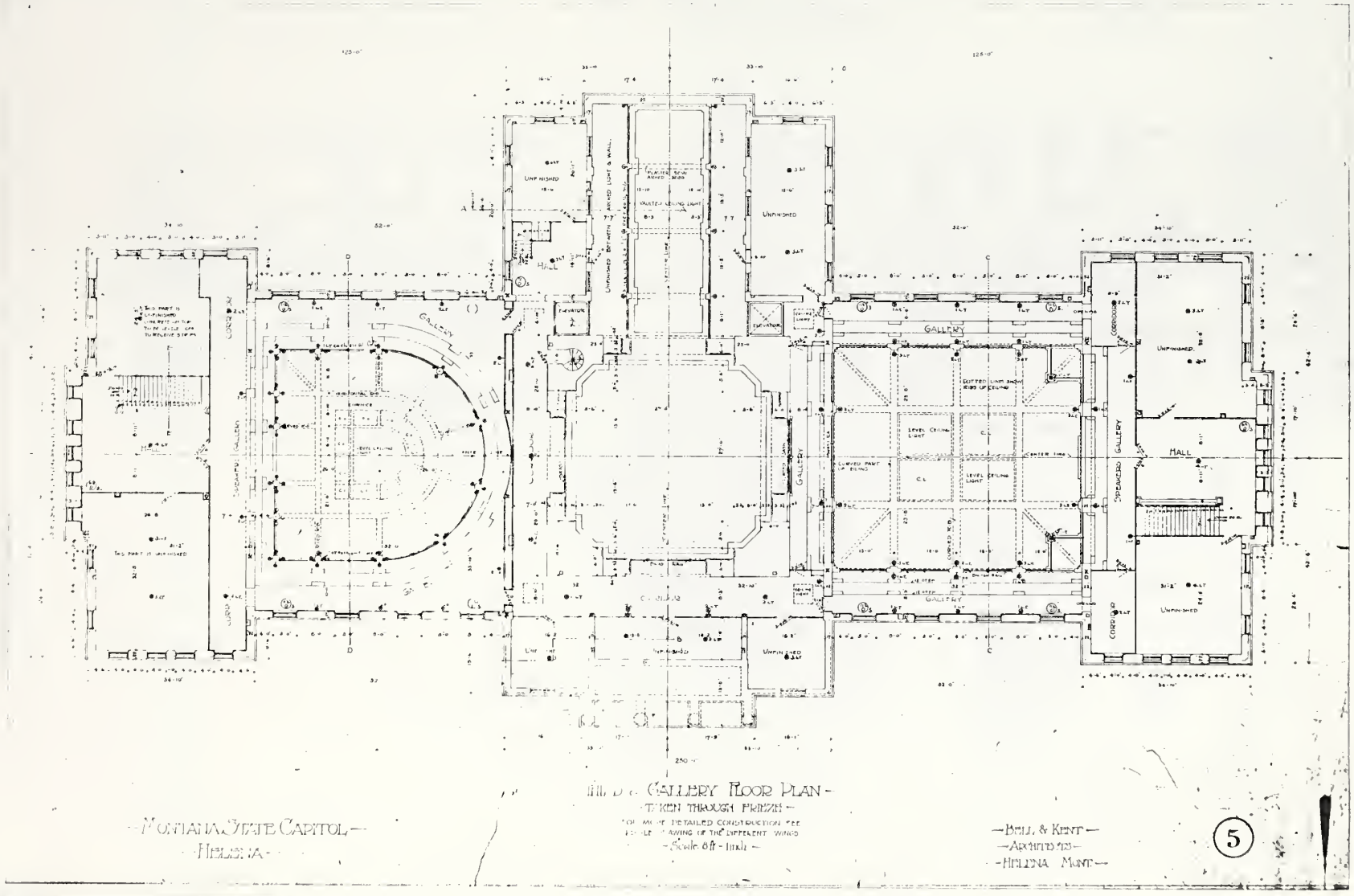
1899-1902 Structure: Ground Floor Plan (now referred to as First)
Bell and Kent, Architects



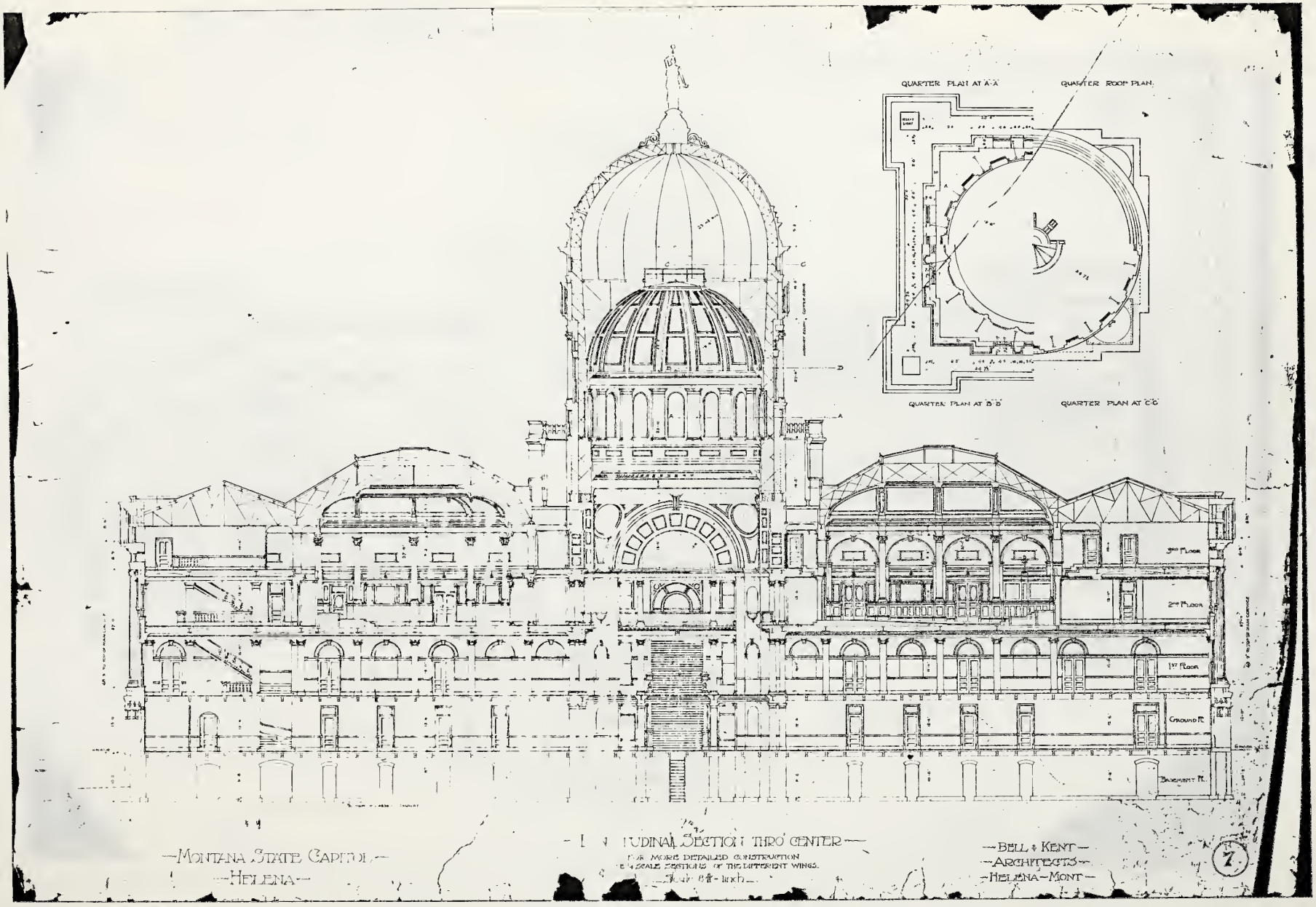
First Floor Plan (now referred to as Second)
Bell and Kent, Architects



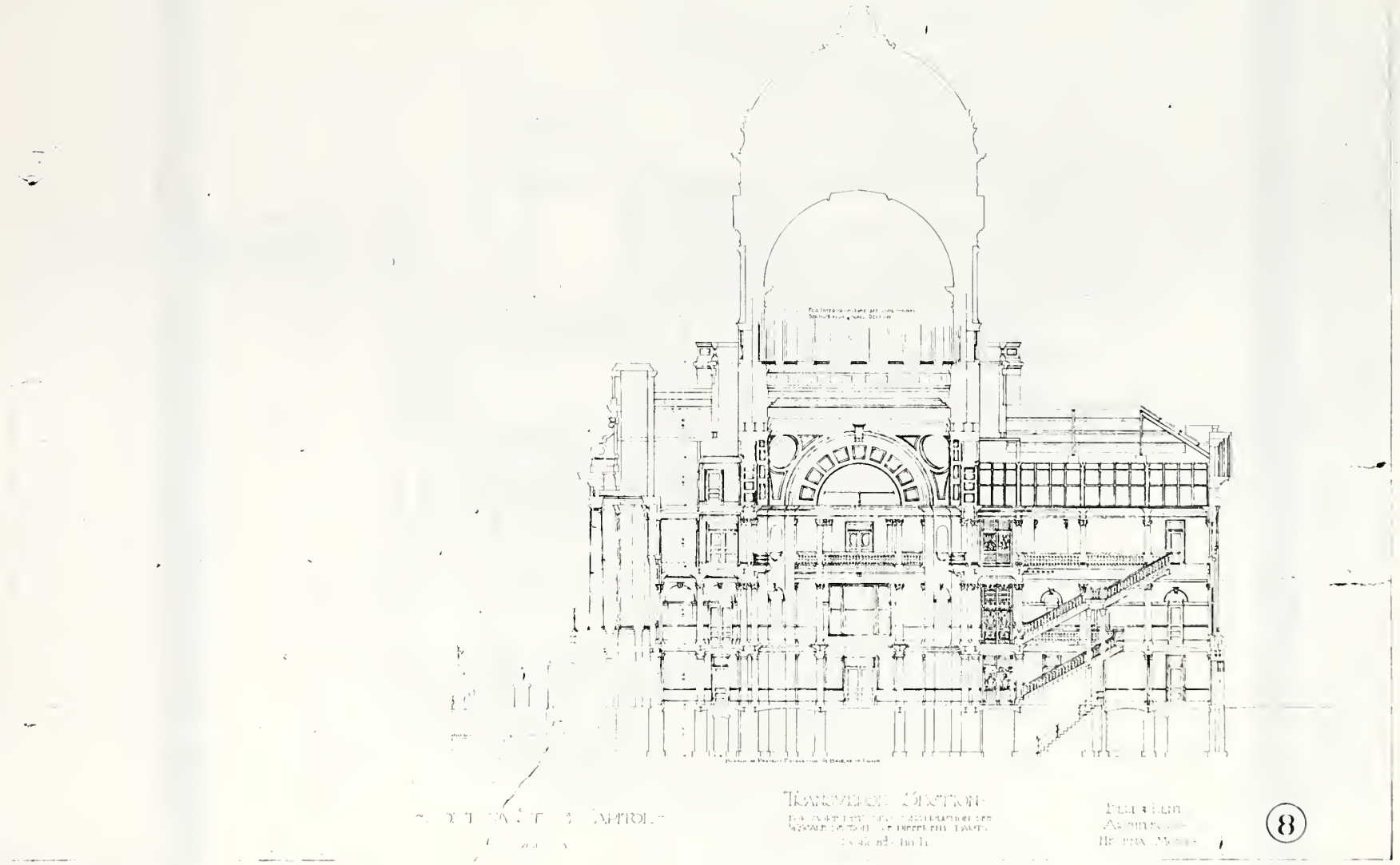
Second Floor Plan (now referred to as Third)
Bell and Kent, Architects



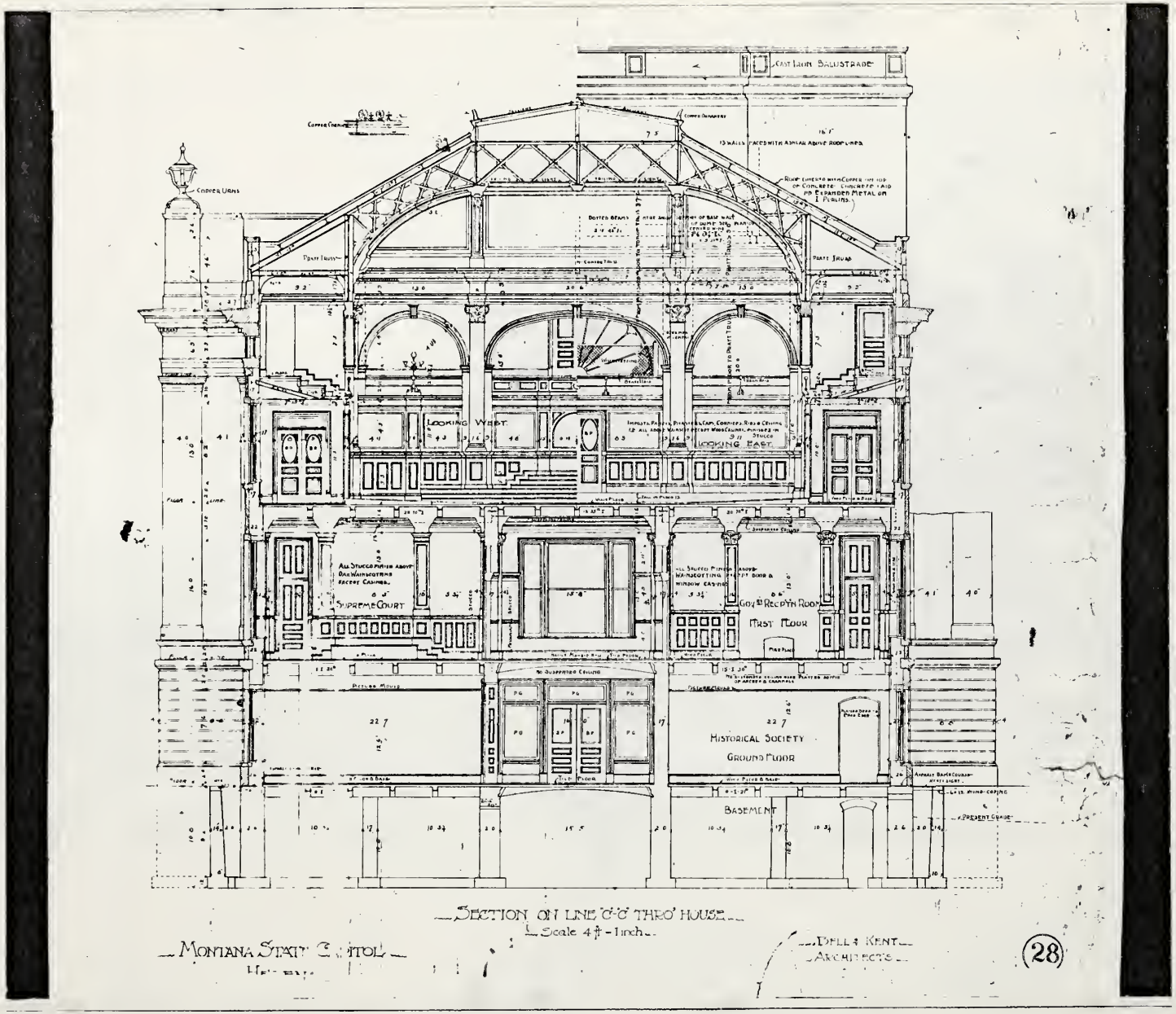
Third or Gallery Floor Plan (now referred to as Fourth)
Bell and Kent, Architects



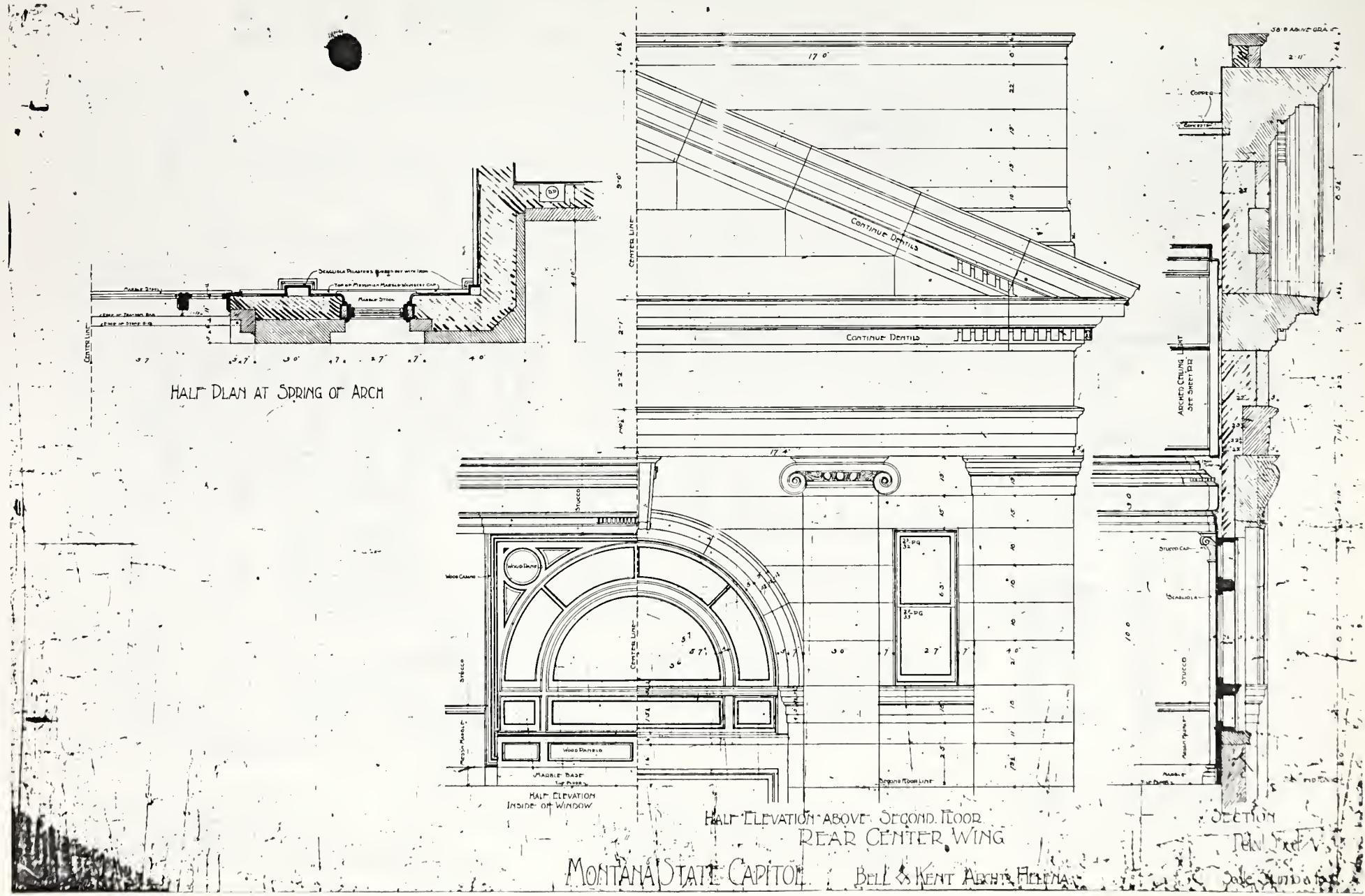
Longitudinal Section
Bell and Kent, Architects



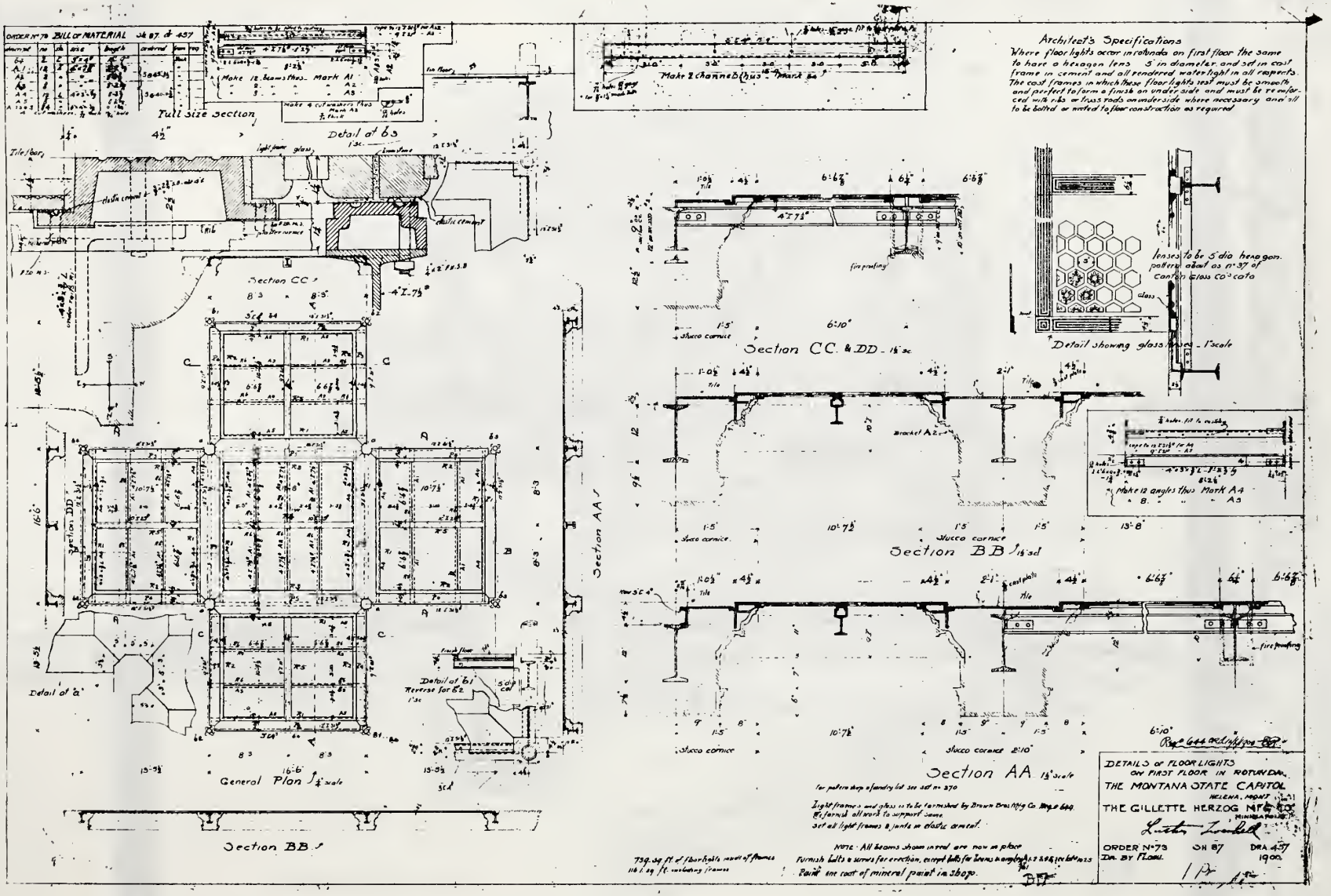
Transverse Section
Bell and Kent, Architects



Section through House (now Senate)
Bell and Kent, Architects

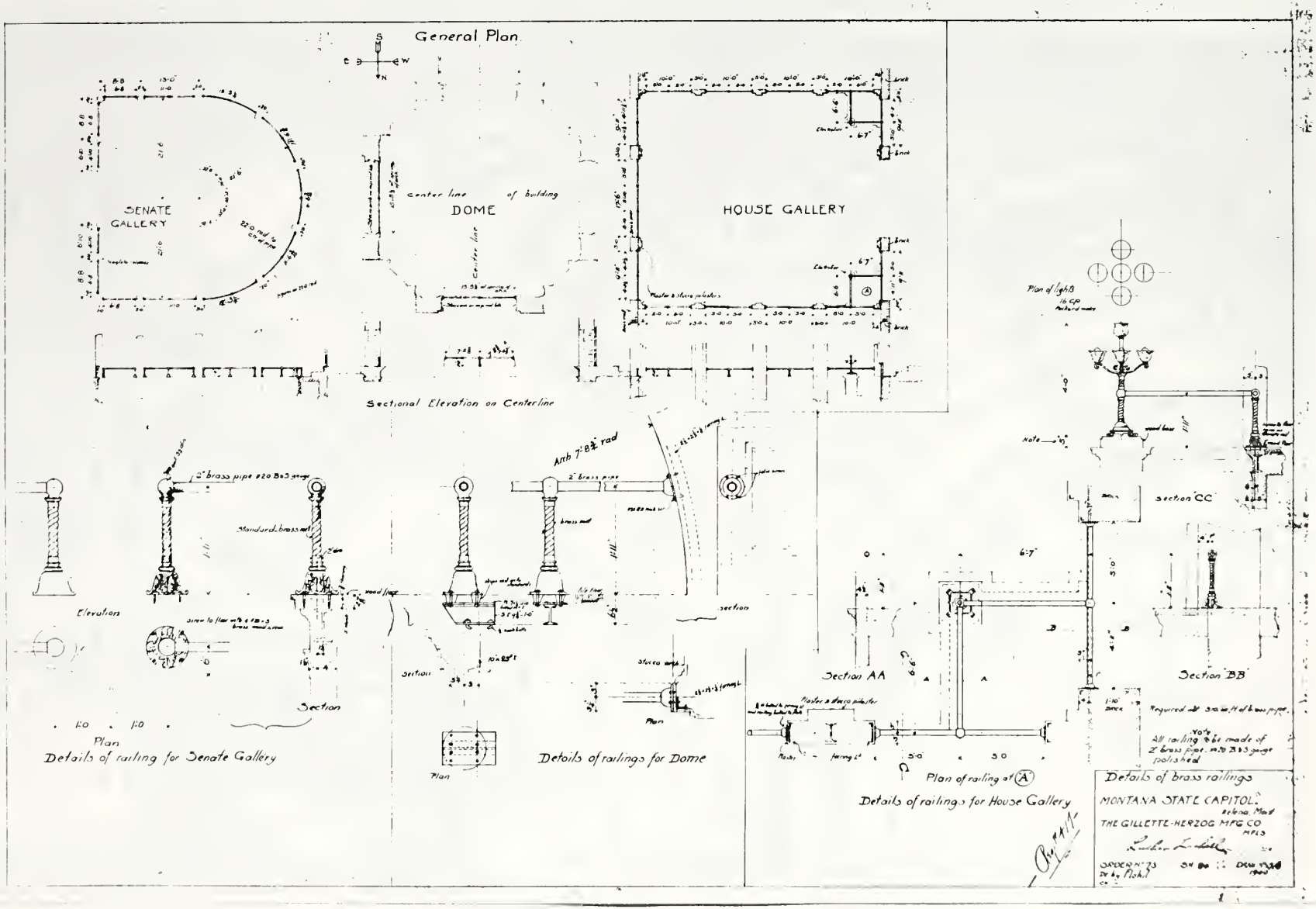


Half Elevation above Second Floor at rear (south) center wing.
Bell and Kent, Architects

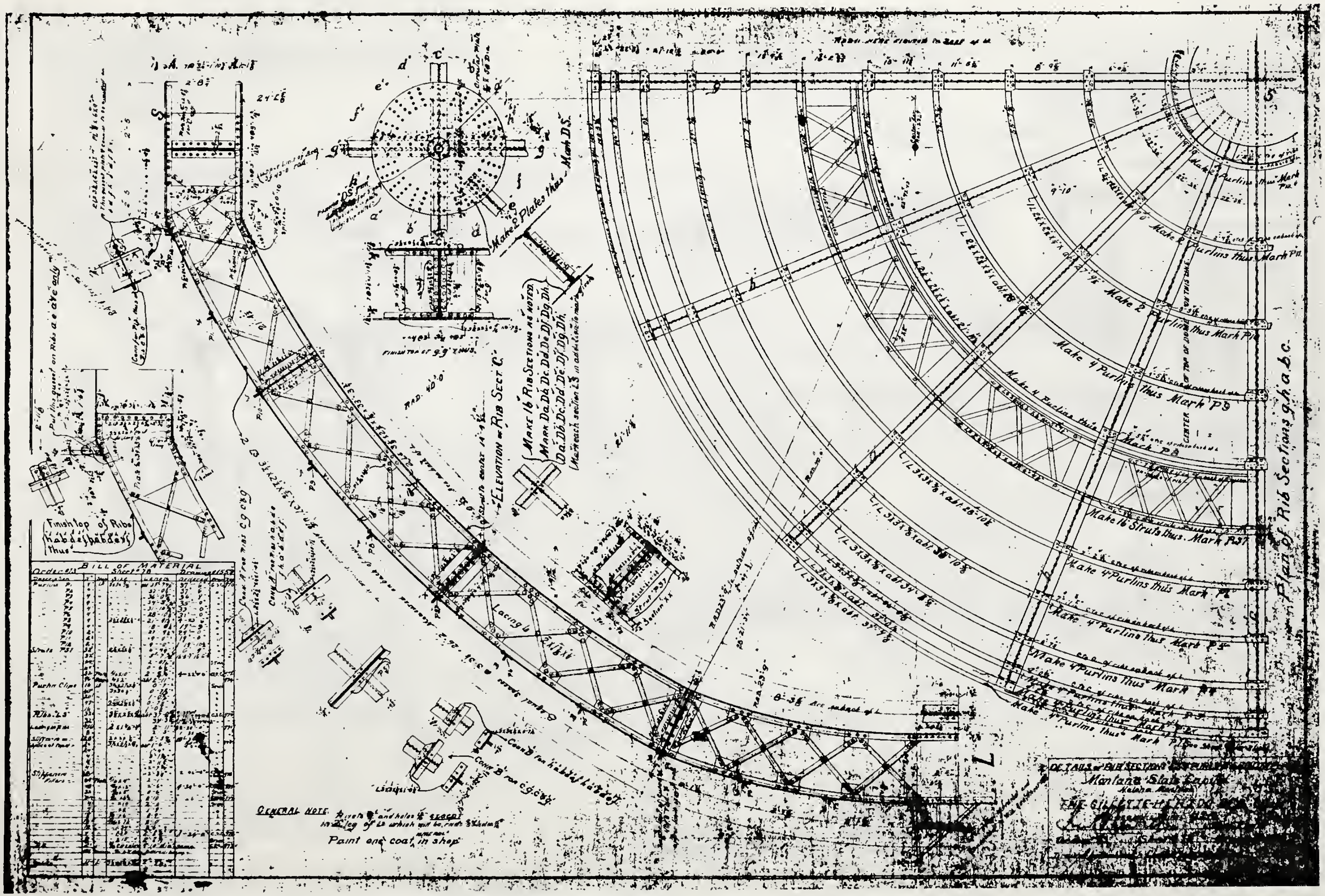


B-9

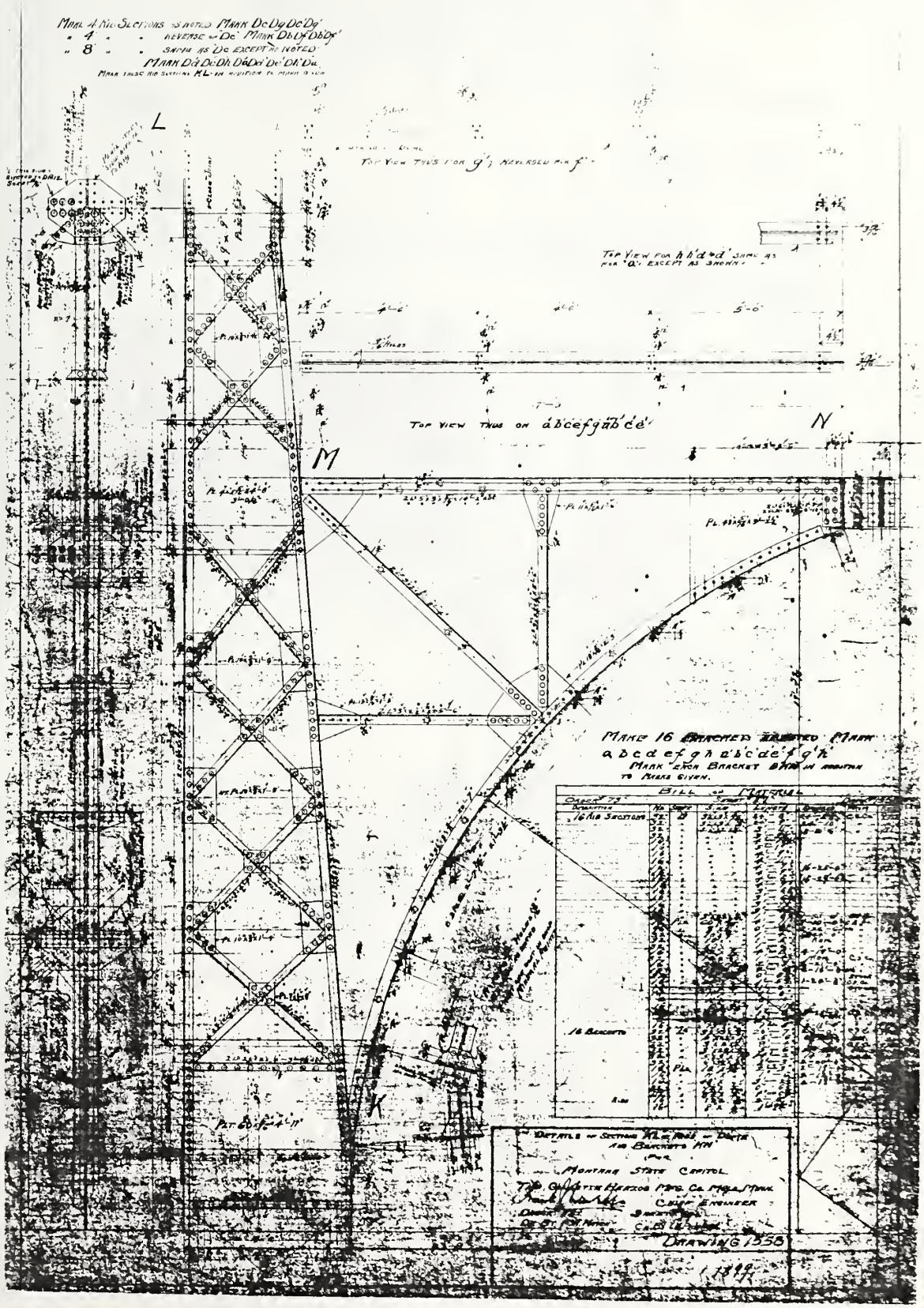
Metal Fabrication Drawing showing Rotunda Floor (now replaced)
Bell and Kent, Architects
Gillette Herzog Mfg. Co., Engineers and Fabricators



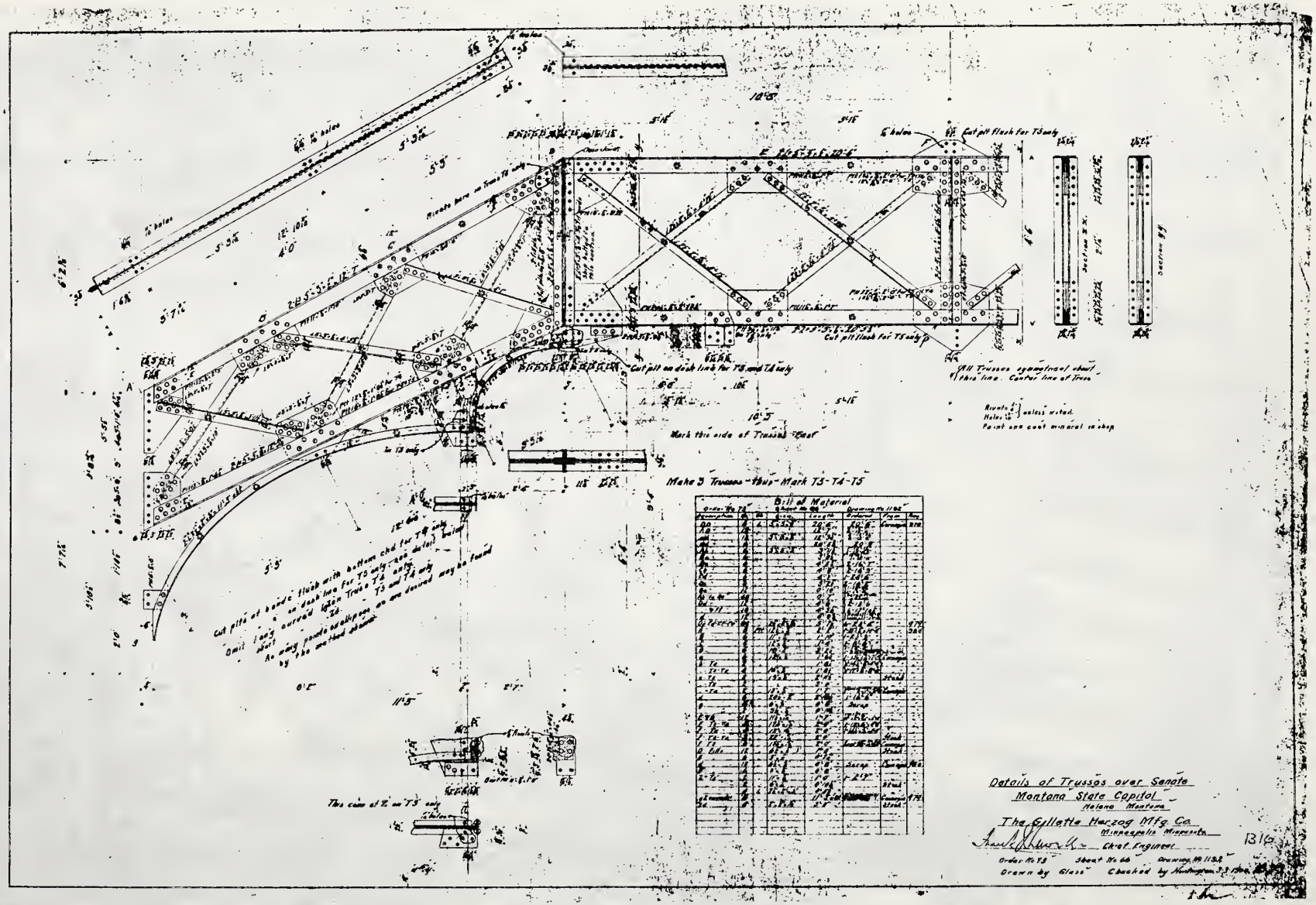
Brass Railing and Light Stand Details
Bell and Kent, Architects
Gillette Herzog Mfg. Co., Engineers and Fabricators



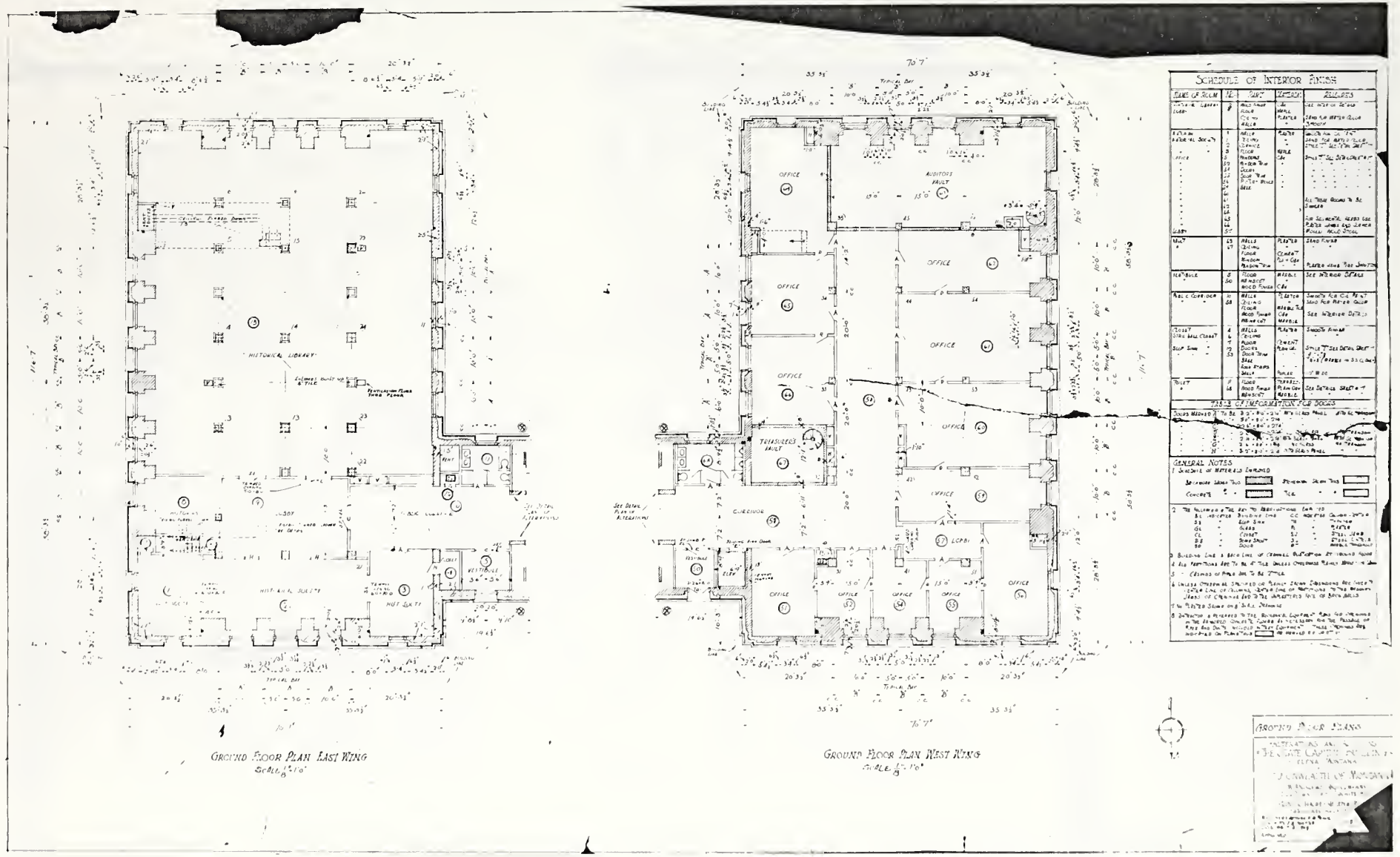
Steel Fabrication Drawings of Dome (later revised with new profile)
Bell and Kent, Architects
Gillette Herzog Mfg. Co., Engineers and Fabricators



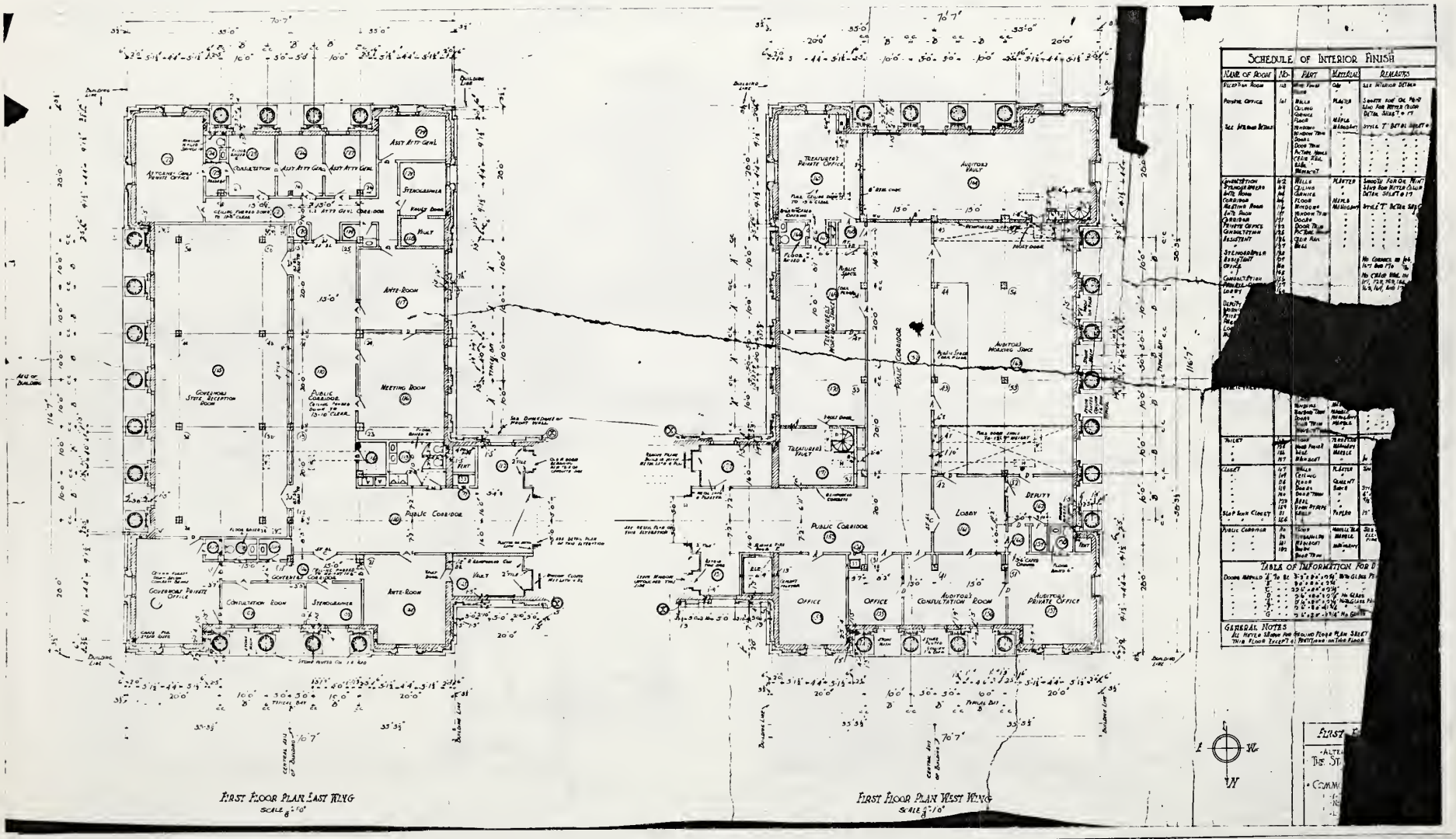
Steel Framing Details at Dome
Bell and Kent, Architects
Gillette Herzog Mfg. Co., Engineers and Fabricators



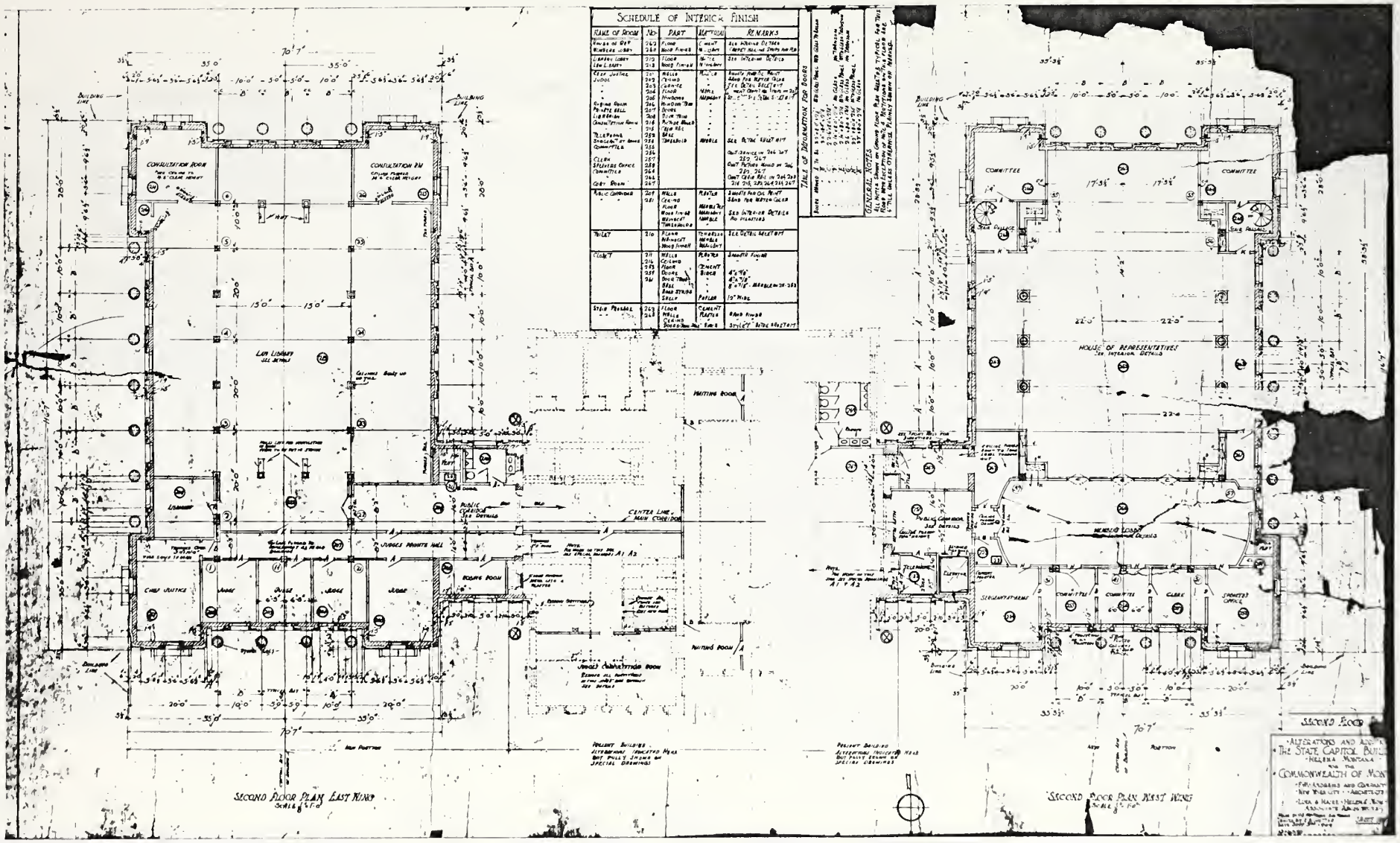
Steel Fabrication Details, Roof and Ceiling Truss over Senate (now Supreme Court)
Bell and Kent, Architects
Gillette Herzog Mfg. Co., Engineers and Fabricators



Ground Floor Plan (now referred to as First), West Wing
F.M. Andrews & Co., Architects, New York, New York
Link & Haire, Architects, Helena, Montana

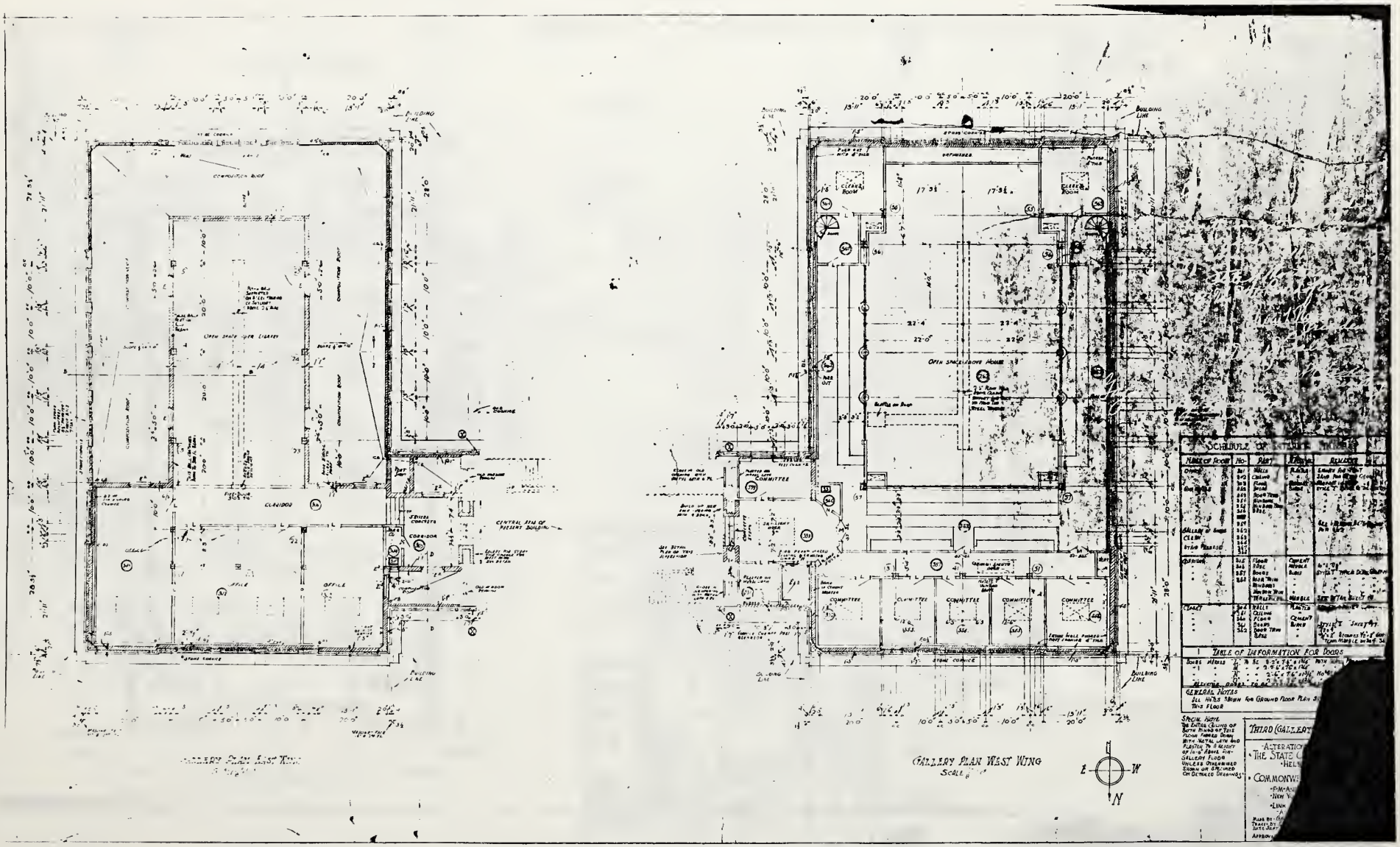


First Floor Plans (now referred to as Second)
F.M. Andrews & Co., Architects
Link & Haire, Architects

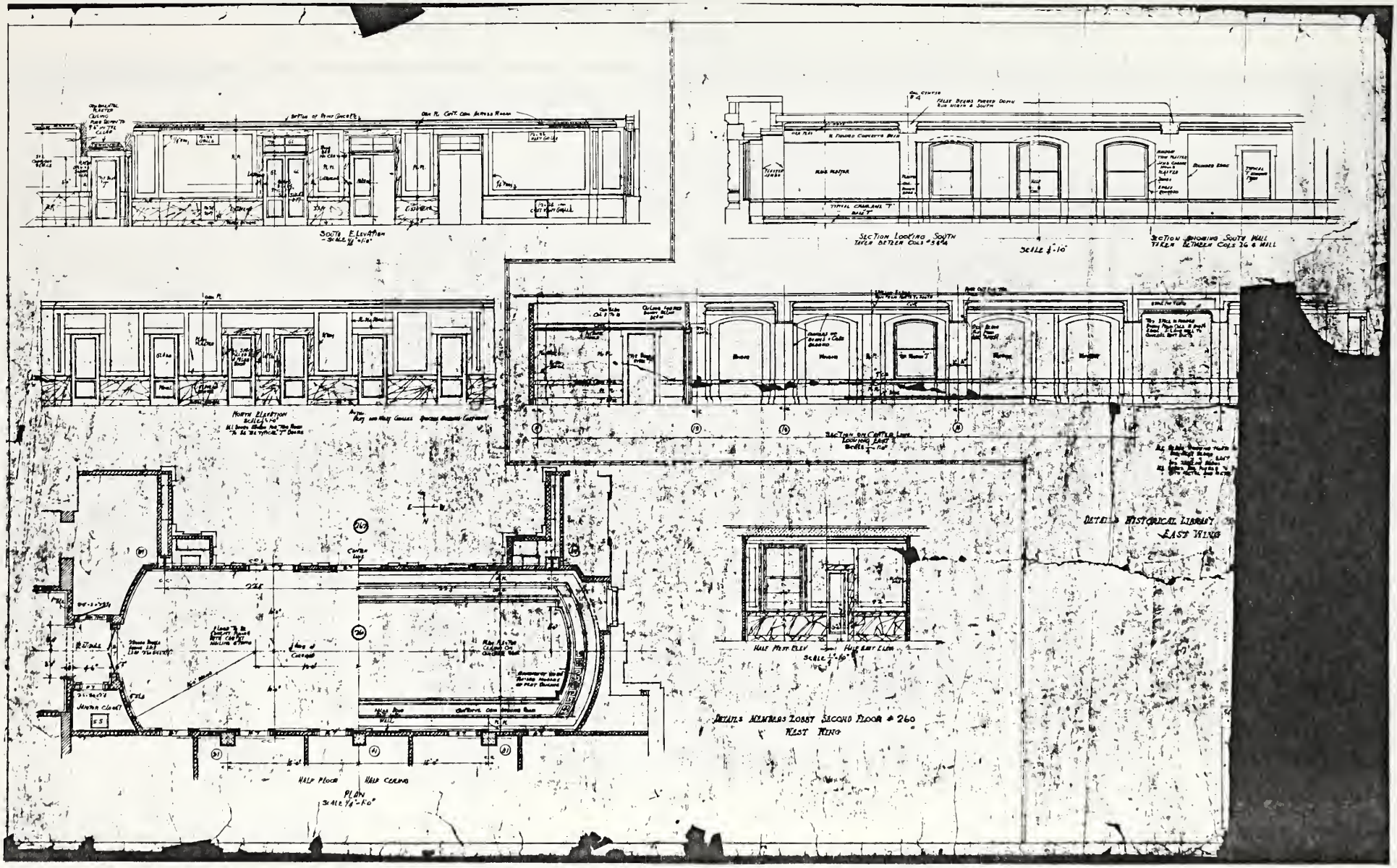


B-16

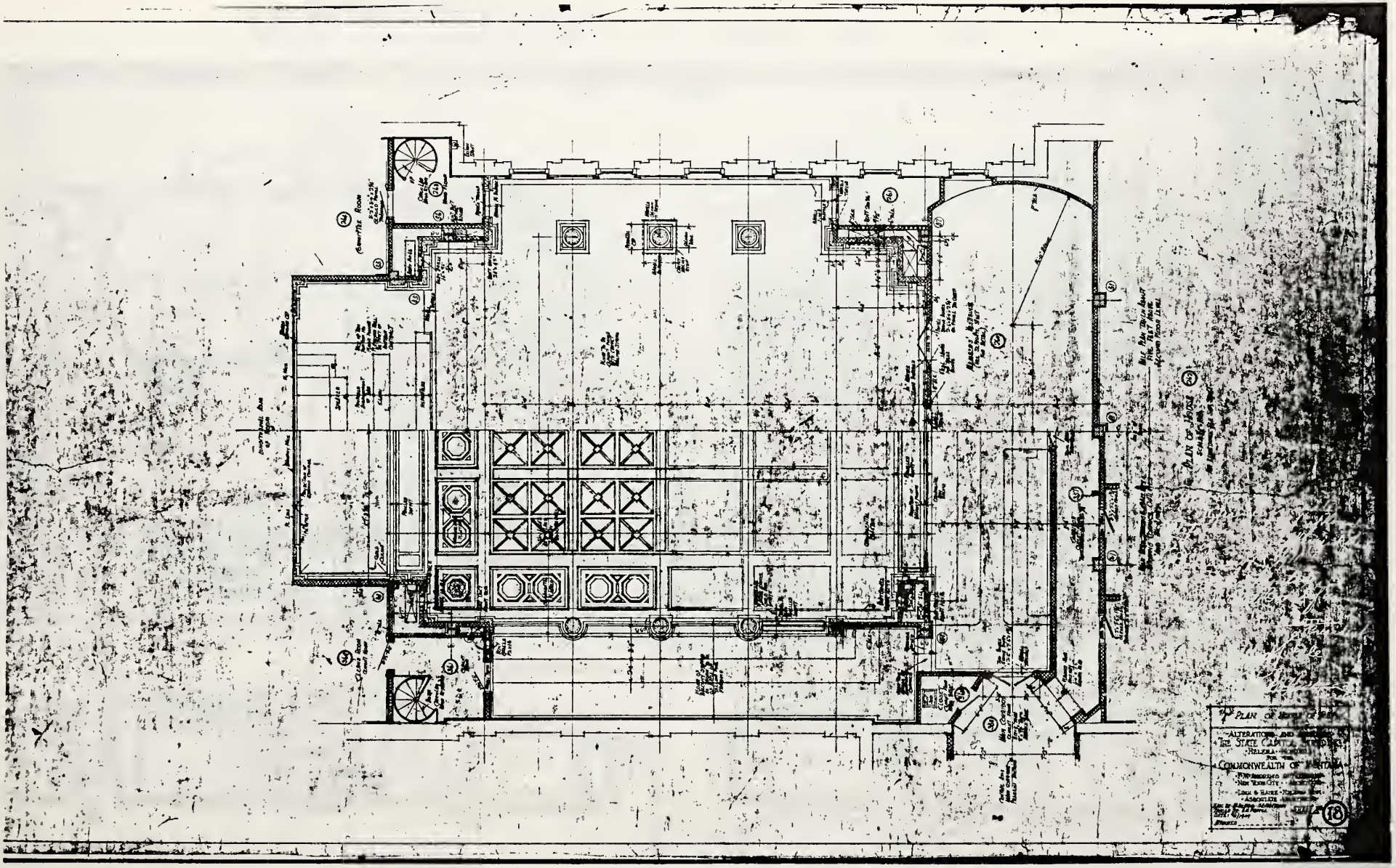
Second Floor Plans (now referred to as Third)
F.M. Andrews & Co., Architects
Link & Haire, Architects



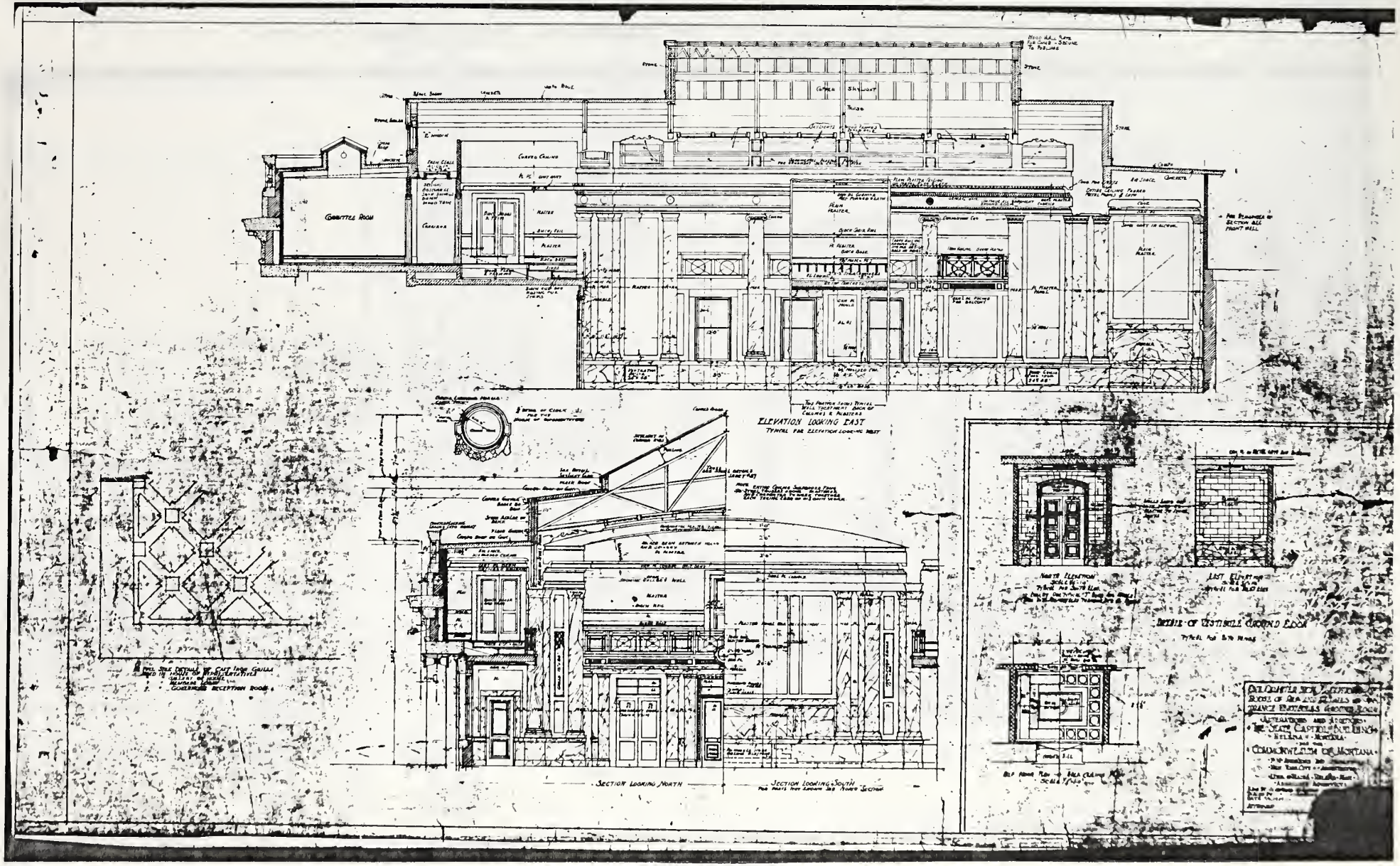
Gallery Floor Plans (now referred to as Fourth)
F.M. Andrews & Co., Architects
Link & Haire, Architects



Half Floor, Half Ceiling Plan of House Anteroom (Member's Lobby)
F.M. Andrews & Co., Architects
Link & Haire, Architects

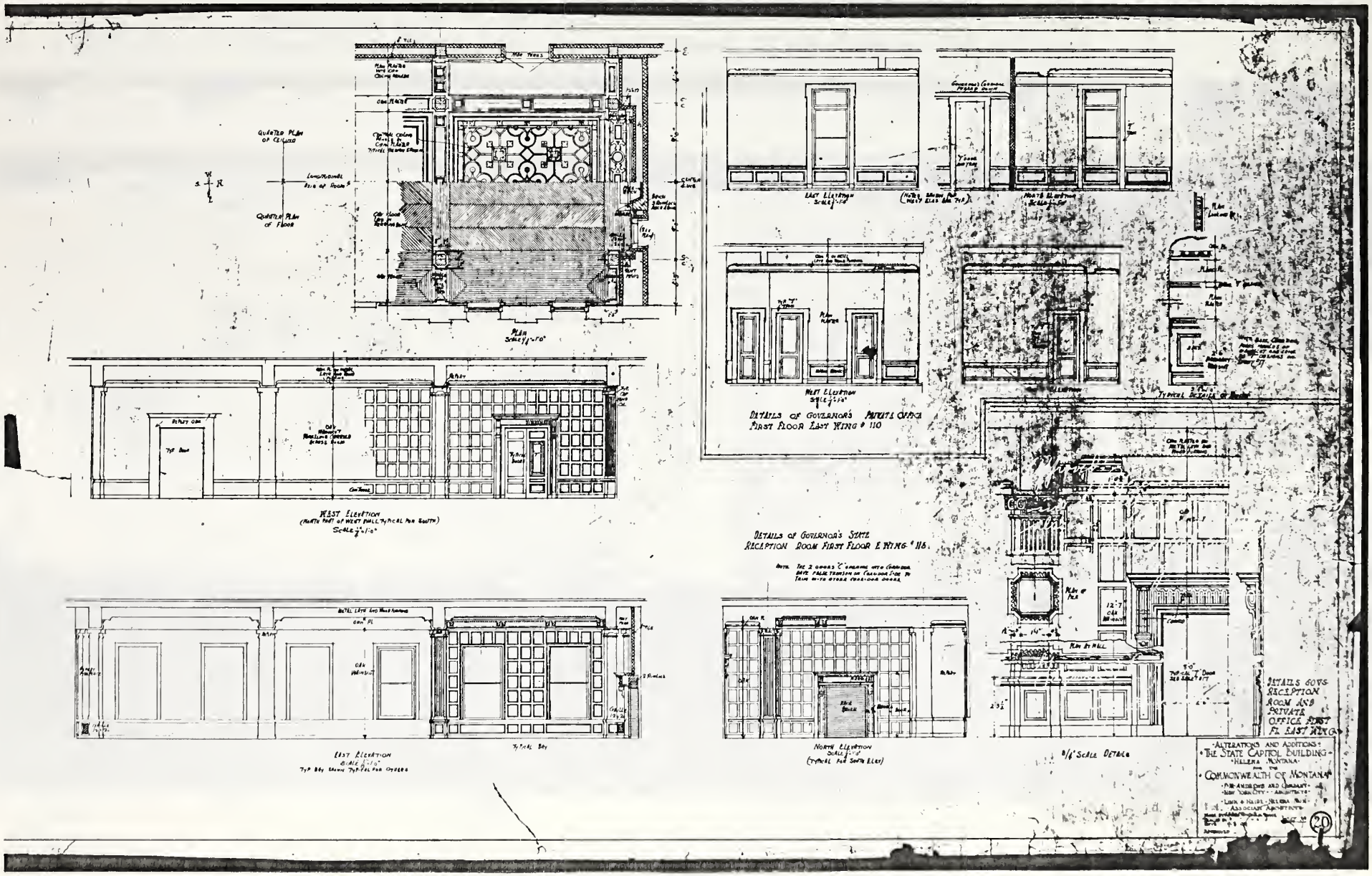


Larger scale plan of House of Representatives
F.M. Andrews & Co., Architects
Link & Haire, Architects

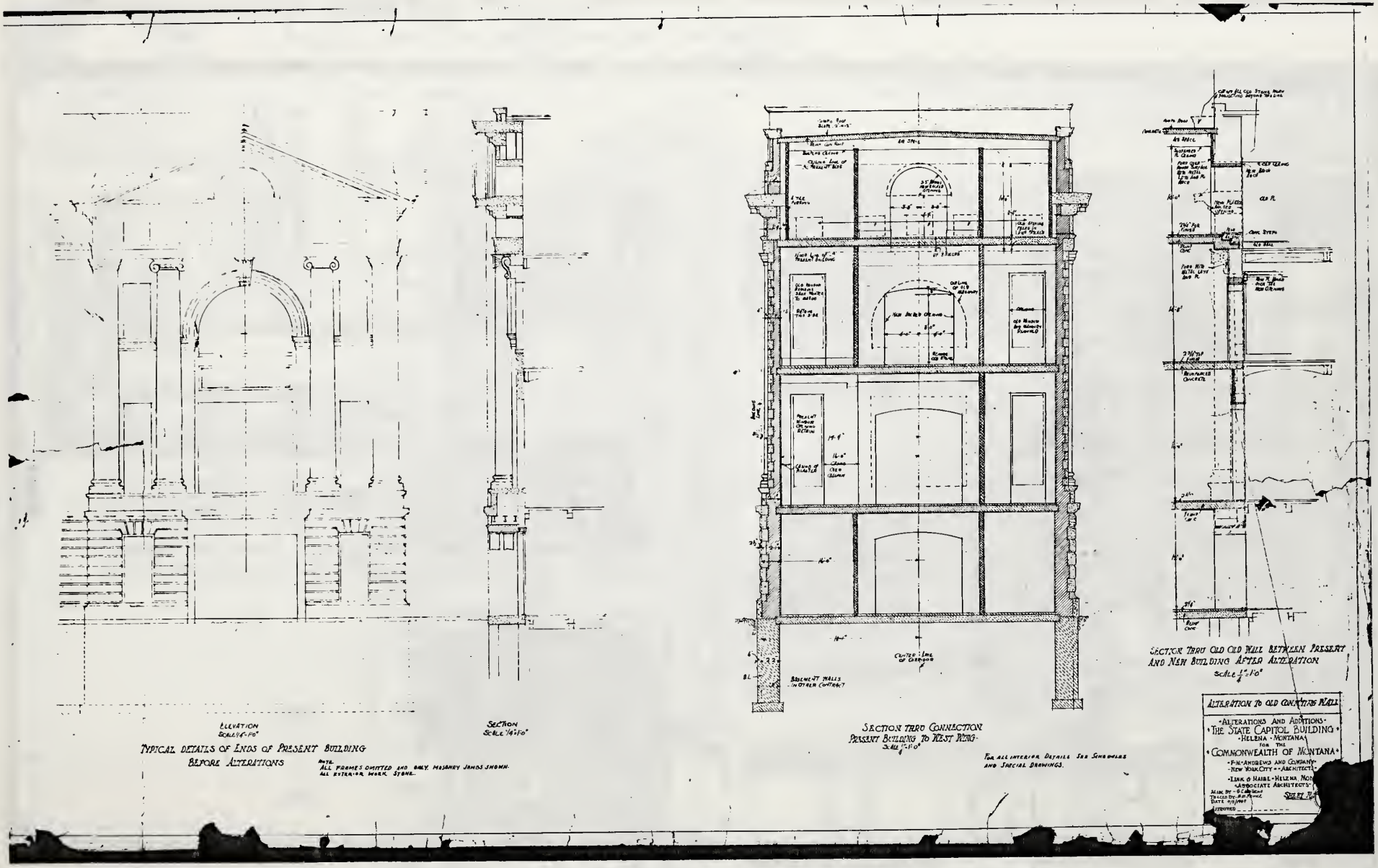


House of Representatives Sections and Details
F.M. Andrews & Co., Architects
Link & Haire, Architects

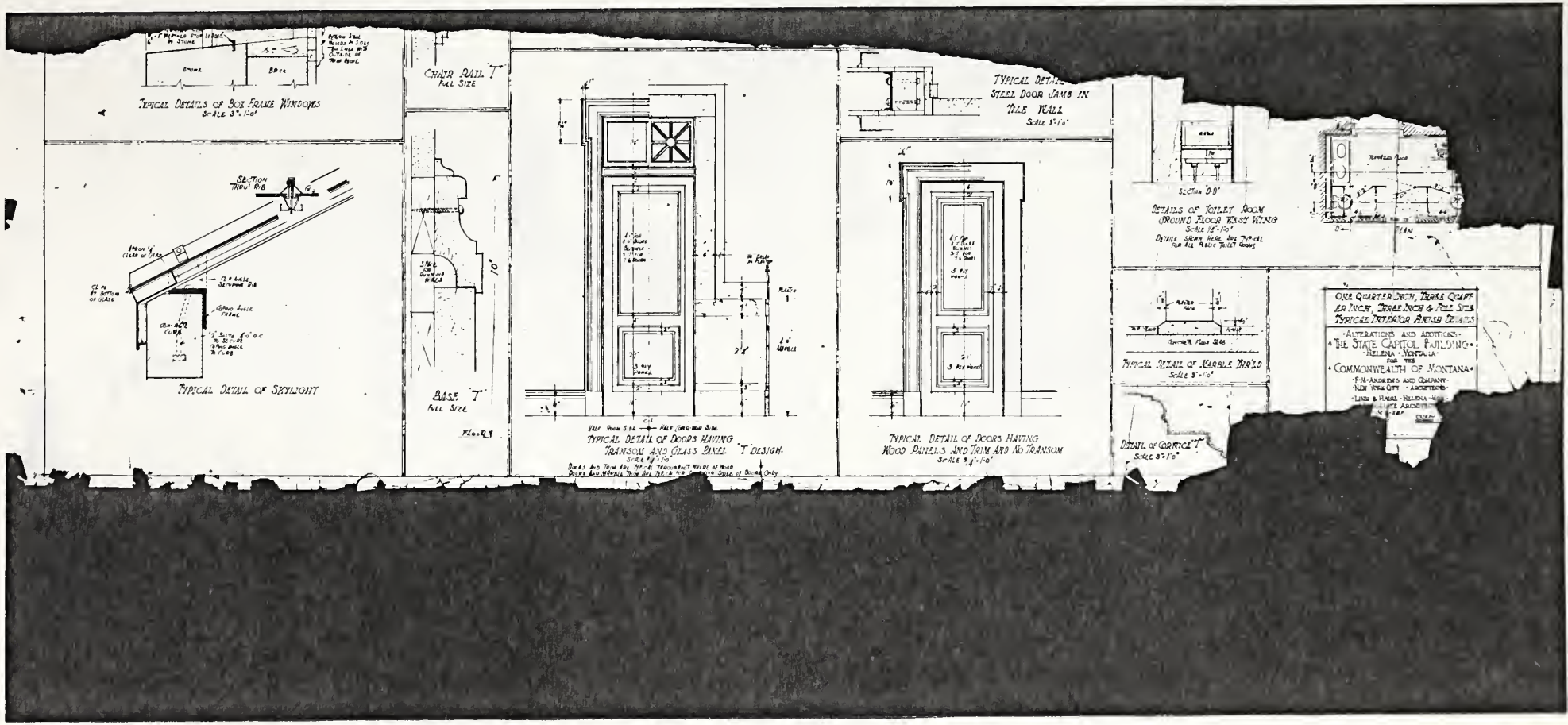
Public Corridors in East and West Wings
F.M. Andrews & Co., Architects
Link & Haire, Architects



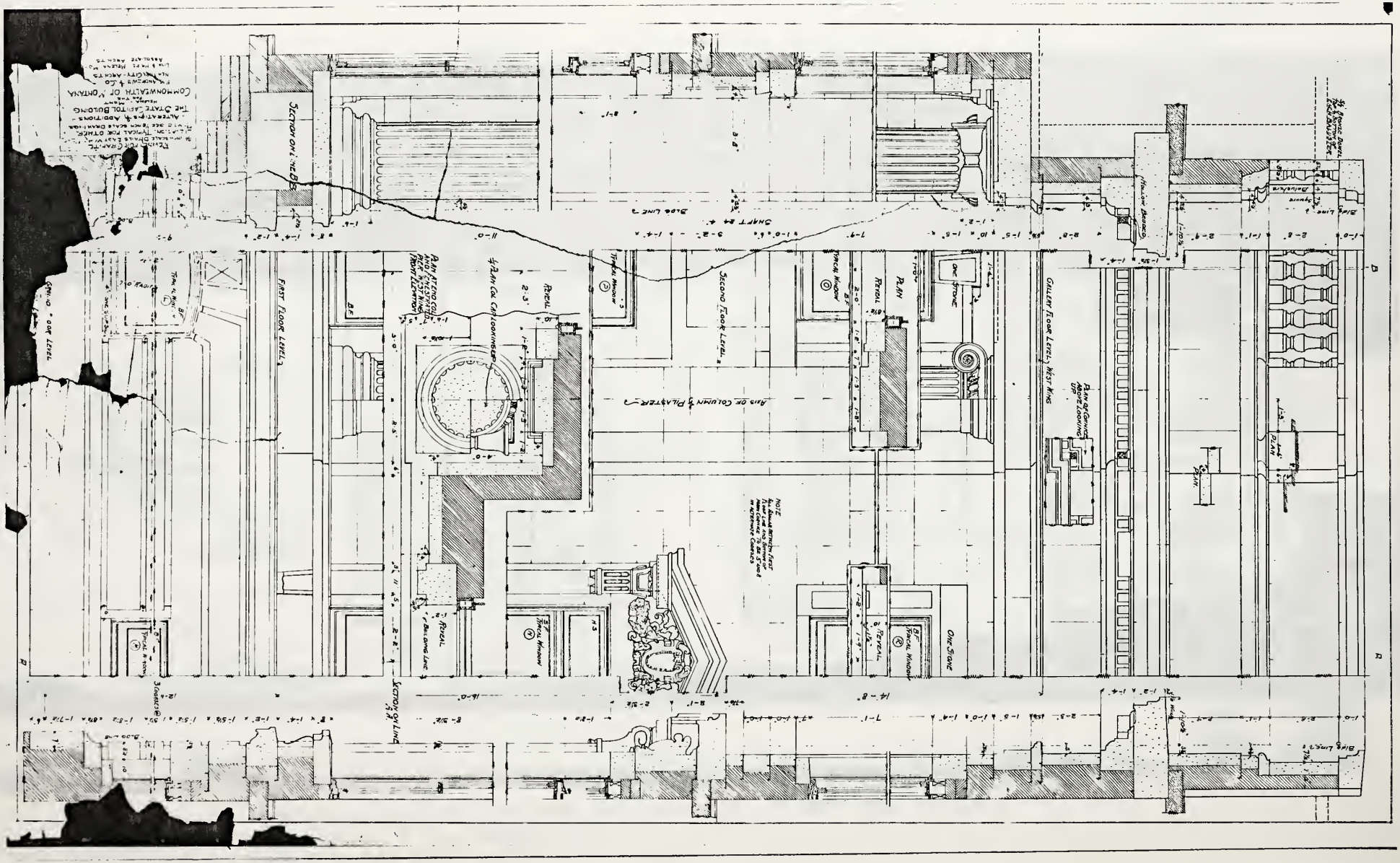
Governors Reception Room Elevations and Details
F.M. Andrews & Co., Architects
Link & Haire, Architects



Drawing of Bell and Kent east and west ends of 1899-1902 Structure
F.M. Andrews & Co., Architects
Link & Haire, Architects



Details Showing Italianate Architrave, Wood Base, Marble Architrave, and Wainscot
F.M. Andrews & Co., Architects
Link & Haire, Architects



Revised Granite Details - possible drawn by Link & Haire, Helena, Montana
F.M. Andrews & Co., Architects
Link & Haire, Architects

APPENDIX ·C·
INVENTORY OF ARTWORK

PAINTINGS

Rotunda

The four round paintings in the rotunda were painted as part of the decoration of F. Pedretti and Sons and were painted in 1901-02. The paintings were painted on canvas and are approximately seven feet in diameter. The paintings depict four typical Montana characters. Each of these paintings is valued by the art conservator at $12,000.



Figure 1: "Indian Chief" placed to the right of the grand stair.



Figure 2: "Trapper" placed to the right of the main entrance.



Figure 3: "Miner" placed to the left of the main entrance.



Figure 4: "Cowboy" placed to the left of the grand stair.

The semi-elliptical painting in the west arch of the rotunda, "Driving of the Golden Spike", was painted by A. Joullin in 1903. It originally hung in the barrel vault above the grand stair but was moved to its present location in the remodeling of 1965. The painting is an oil on canvas measuring 7'5" x 15'3" which has received conservation treatment. It has been cleaned and put on an aluminum frame that will not expand. The mural depicts the driving of the golden spike at Gold Creek in 1883 at the completion of the Northern Pacific Railroad. It shows President Grant, Governor Crosby, and Northern Pacific President Villard driving the last spike. This painting was valued by the art conservator at $30,000.



Figure 5: Mural, "Driving of the Golden Spike".

Supreme Court

The seven paintings in the Supreme Court Chamber were all done by F. Pedretti in 1901-02. The paintings are oil on canvas and vary in size from 7' x 4' to 7' x 11'. They depict various Montana scenes and historical events. The paintings are valued by the art conservator at $6000 for the smaller paintings to $12,000 for the larger paintings.



Figure 6: "Lewis and Clark Expedition", their first view of the Rocky Mountains in 1805.

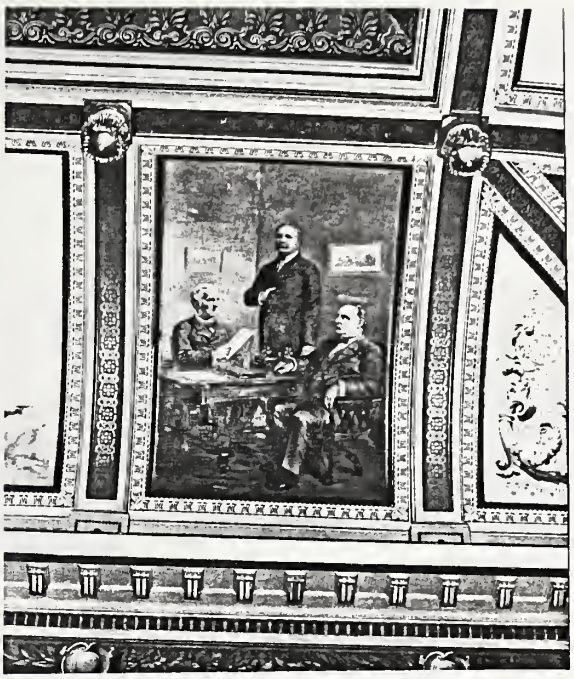


Figure 7: Right panel: Grover Cleveland, Secretary of State Bayard, and Territorial Delegate Toole. President signing Enabling Act in 1889.

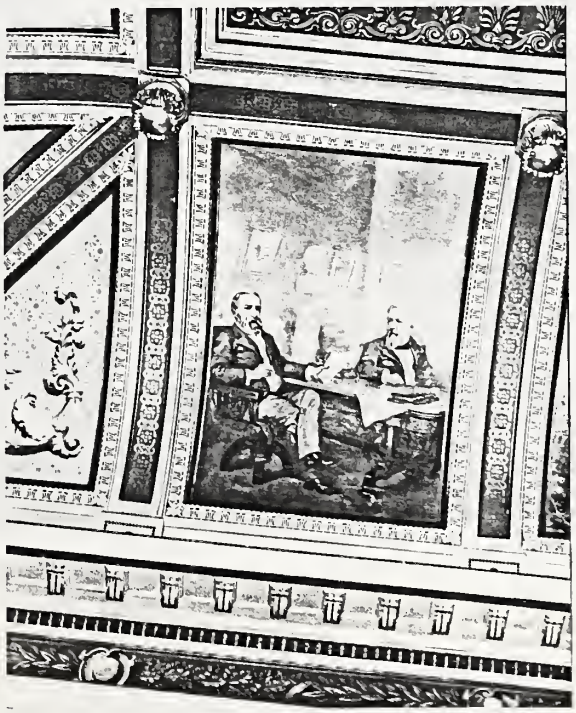


Figure 8: Left panel: President Harrison and Secretary of State Blaine signing proclamation of statehood in 1889.



Figure 9: Left of rostrum, "Wagon train attacked by Indians".

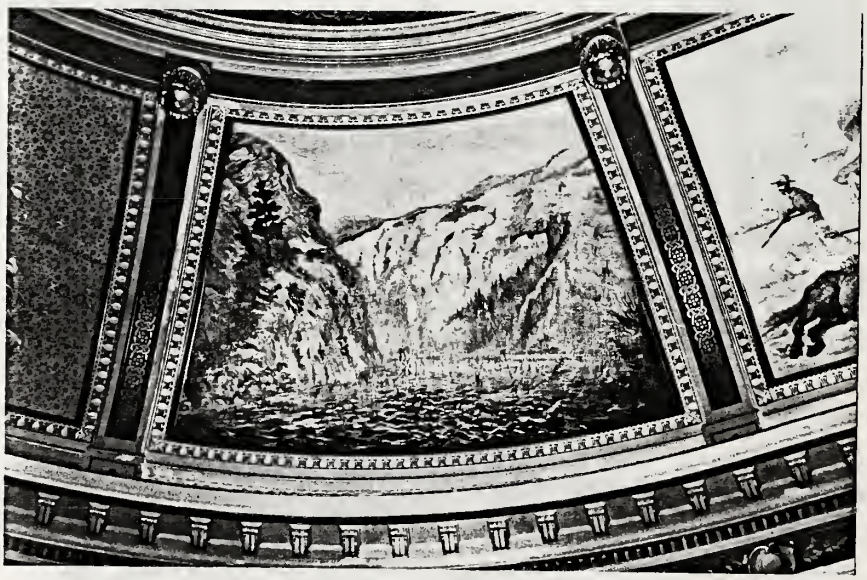


Figure 10: "Gates of Mountains", from upper end.



Figure 11: Right of rostrum, "Chase of Buffalo", before days of firearms.



Figure 12: "The Last of the Buffalo", and prayer to send more buffalo. Railroad train emerging from tunnel in background symbolizing new civilization.

Law Library

The paintings in the Law Library were painted by Ralph E. DeCamp in 1911-12 and 1927. The paintings are oil on canvas and are 42" x 60". They depict various landscapes in the state and are valued at $12,000 each by the art conservator.



Figure 13: North side: "Lake McDermott", Glacier Lake in Glacier Park. 1927.

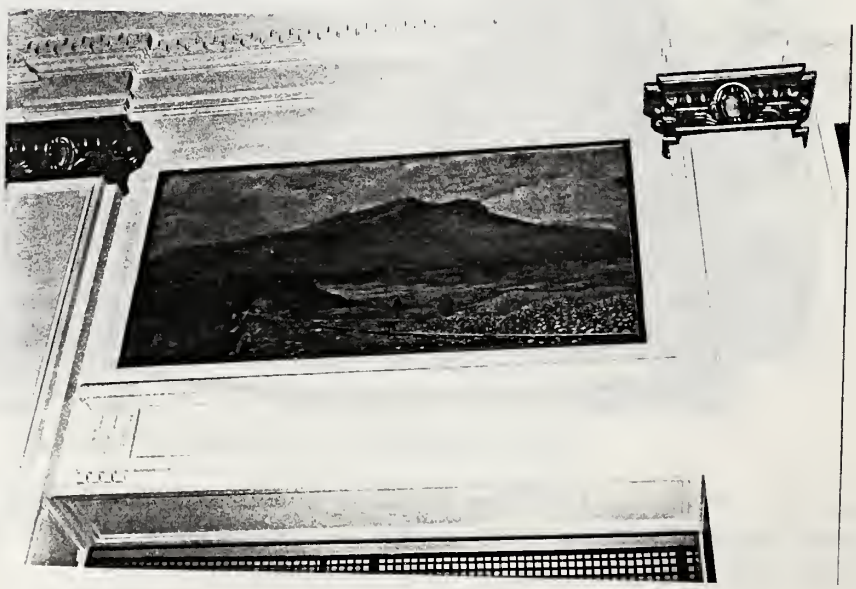


Figure 14: First on west side: "Last Chance Gulch". Now Main Street of Helena. $30,000 worth of gold extracted. 1912.



Figure 15: Second on west side: "East Rosebud River in Carbon County". Pilot and Index Peaks in rear. 1927.

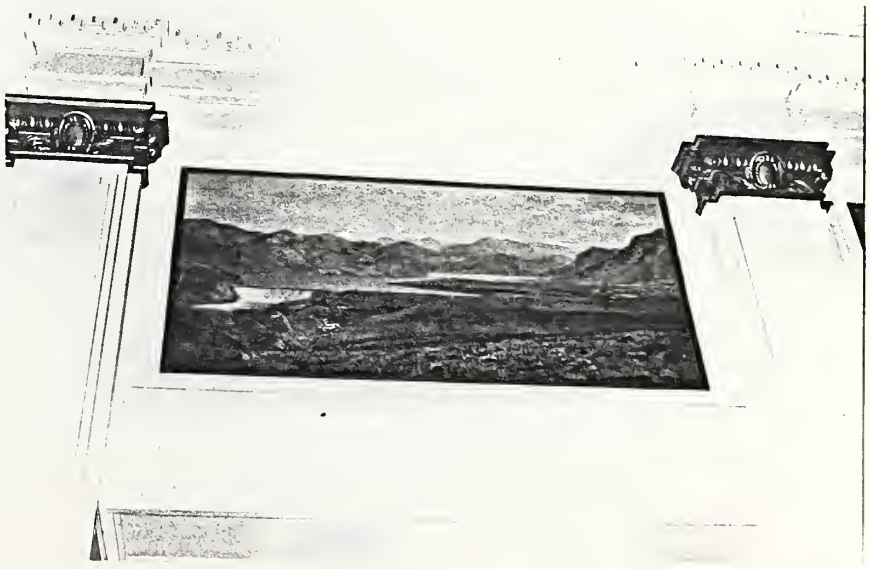


Figure 16: Third on west side: "Holter Dam" on Missouri River, forty miles north of Helena. 1927.



Figure 17: Fourth on west side: "Indian Country", near St. Ignatius on Flathead Reservation. 1912.



Figure 18: South side: "The Gates of the Mountains", Missouri River leaving canyon. 1912.



Figure 19: First on east side: "The Bitter Root", twelve miles north of Hamilton. 1912.



Figure 20: Second on east side: "Flathead Lake", from west side. 1912.



Figure 21: Third on east side: "Above Timber Line", at northeast corner of Yellowstone Park. 1927.

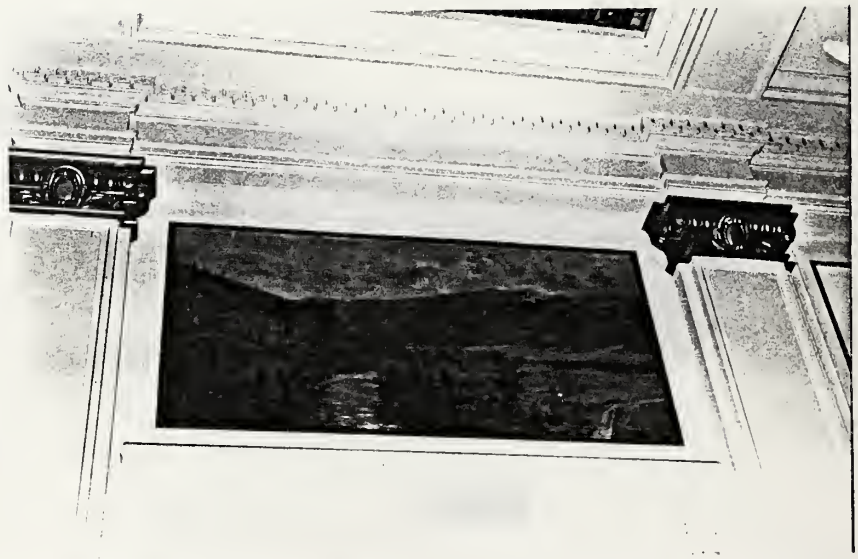


Figure 22: Fourth on east side: "West Gallatin", at mouth of canyon. 1912.

Senate

The six paintings on the ceiling in the Senate Chambers were all done by F. Pedretti's Sons in 1901-02. The paintings are oil on canvas and vary in size from 14' x 17' to 14' x 8½'. They depict various historical themes relating to Montana. The large paintings are valued by the art conservator at $25,000 each and the smaller paintings at $15,000 each.



Figure 23: Over speaker's desk: "Louisiana Purchase", 1803. Jefferson Livingston, Napoleon, Marbois and Monroe. No such meeting of Napoleon and Jefferson took place.



Figure 24: Right side: "Prospectors in Nelson Gulch".



Figure 25: "Fathers DeSmet and Ravalli", early day priests with Flathead Indians in 1841.



Figure 26: East panel: "Custer's Last Stand". June 25th, 1876, 276 killed.



Figure 27: South, left side: "Captain Lewis standing, Captain Clark sitting, Sacajawea and York".

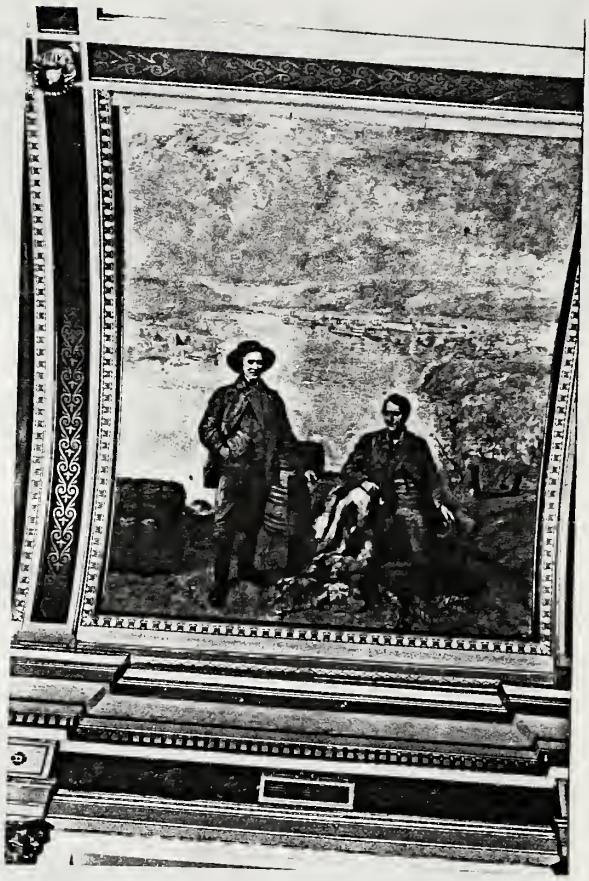


Figure 28: Panel to right: "Fur-traders", Dawson standing, Chouteau sitting, Ft. Benton in background. Dawson And Chouteau Counties named for them.

Behind the speaker's desk in the Senate is a reproduction of a Charles M. Russell painting. The original is in the Montana Historical Society.

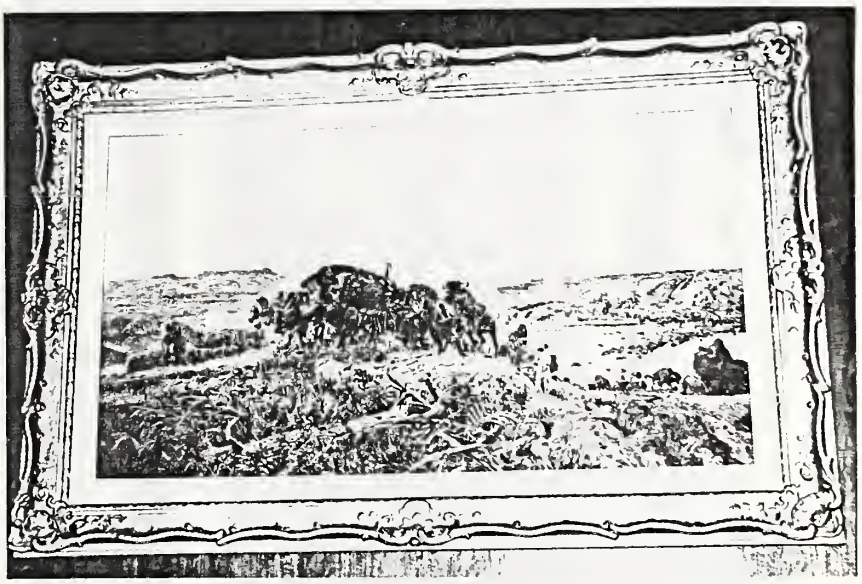


Figure 29: "When the Land Belonged to God."

House Lobby

The six paintings in the House Lobby were painted by Edgar S. Paxson in 1912. The paintings are oil on canvas and vary in size from 7' x 13' to 7' by 4'. They depict various historical events in Montana. The paintings have been valued by the art conservator at $50,000 for the larger paintings and $30,000 for the smaller paintings.



Figure 30: South of entrance: "After the Whiteman's Book", four Flathead Indians sent by tribe in 1831 to St. Louis for Bible. Two died in St. Louis.

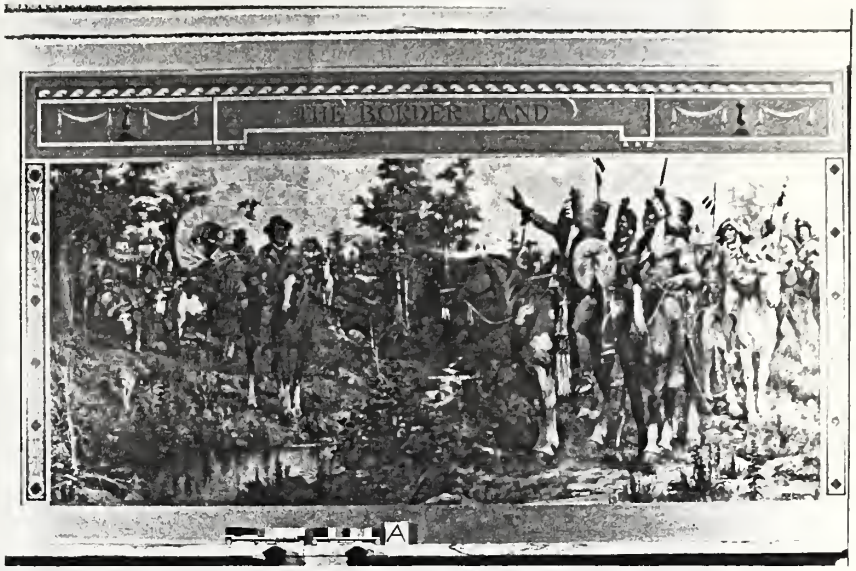


Figure 31: South wall: "Border Land", warning white man to come no further. Picture shows Lewis, Clark, Sacajawea, Charbonneau (her husband), Colter, and York.



Figure 32: North wall: "Lewis at Black Eagle Falls", so named by him.



Figure 33: A picture of Pierre de la Verendrye (Ve ran dre), believed to be the first white man in Montana (1740-43). Capital of South Dakota named for him.



Figure 34: Surrender of Chief Joseph of Nez Perce to General Miles after 2000 mile successful retreat from Big Hole, Idaho where his Indians had defeated the soldiers of General Gibbons. Seventy out of 182 soldiers were killed.

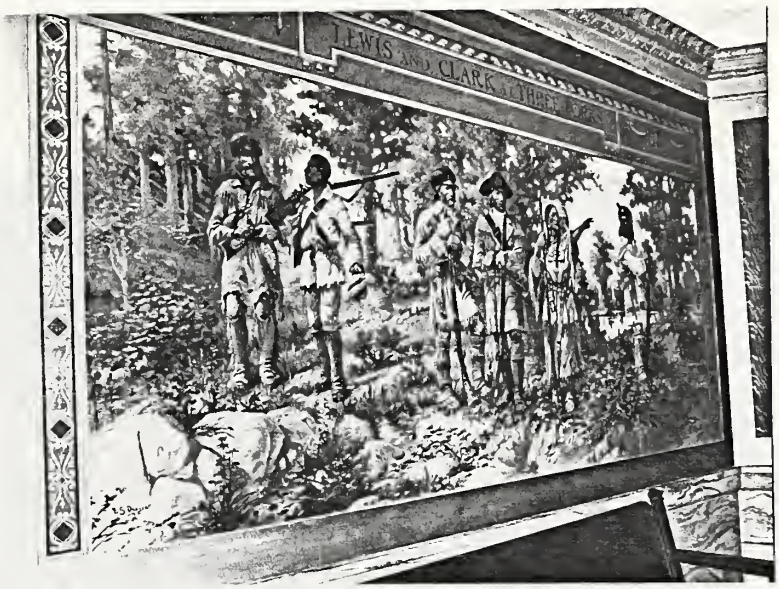


Figure 35: South wall to the right of House entrance doors: "Lewis and Clark at Three Forks."

House

The painting behind the speaker's desk in the House Chambers was painted by Charles M. Russell. The painting is oil on canvas and is 12' x 25½' in size. It depicts the meeting of Lewis and Clark with the Flathead Indians in 1805 at Ross's Hole near Missoula. The painting has been valued by the art conservator at $1,000,000.

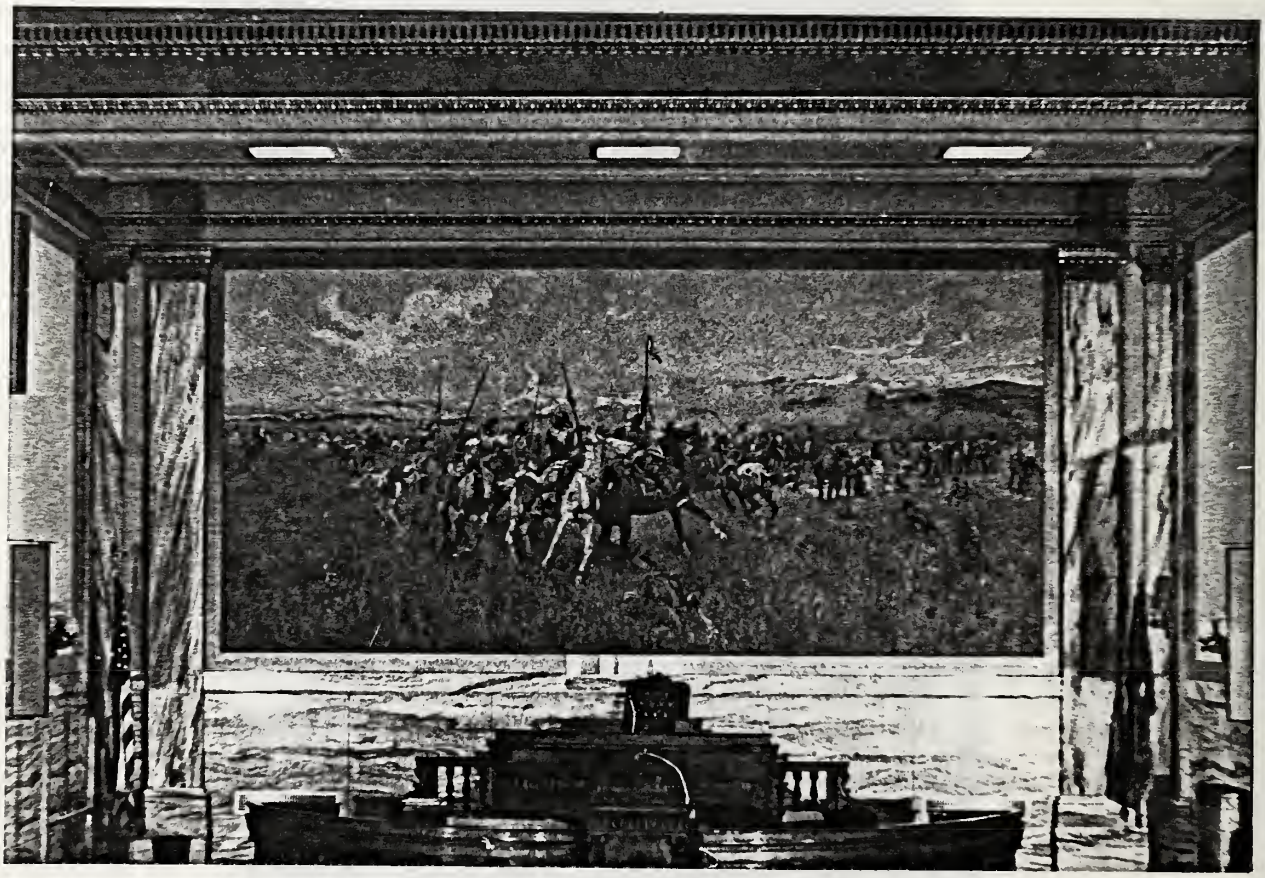


Figure 36: "Lewis and Clark Meeting Indians".

APPENDIX ·D·
FOOTNOTES

HISTORICAL OVERVIEW FOOTNOTES

1. Michael P. Malone and Richard B. Roeder, Montana: A History of Two Centuries (Seattle: University of Washington Press, 1976): 147-150.
2. Ibid.
3. Ibid.: 161-162.
4. Ibid.: 161.
5. Helena's Social Supremacy (Helena, 1894): 15.
6. William C. Campbell, From the Quarries of Last Chance Gulch, Vol. 2 (Helena, Montana: Bell-Arm Corporation, 1964): 109.
7. Minutes, 1895-1902, November 7, 1895. "Record Series 65: Records of the Montana. Capitol Building Commission, 1895-1917." Vol. 1. Montana Historical Society Archives, Helena, Montana.
8. Great Falls Tribune, April 12, 1895.
9. Great Falls Tribune, June 9, 1895.
10. William C. Campbell, From the Quarries of Last Chance Gulch, Vol. 2: 126.
11. Great Falls Tribune, August 8, 1895.
12. The Winne site consisted of blocks 7, 8, 17 and 18 of the Corbin Addition to the City of Helena.
13. Great Falls Tribune, September 19, 1895.
14. R. L. Polk & Co.'s Helena City Directory, 1897 (St. Paul: R. L. Polk & Co., Publishers, 1897): 403.
15. Great Falls Tribune, October 8, 1895.
16. Ibid.
17. Helena Improvement Society, "Scrapbook, 1898-c.1910" Montana Historical Society Archives, Helena, Montana.

18. As cited in Helena Improvement Society, "Scrapbook, 1898-c.1910" Montana Historical Society Archives, Helena, Montana.

19. Ibid.

20. Great Falls Tribune, September 19, 1895.

21. State ex rel. Bickford v. Cook, 17 Montana 529, 43 P.928 (1896).

22. Ibid

23. Ibid.

24. Ibid.

25. Great Falls Tribune, June 28, 1932.

26. Montana, Revised Codes of Montana, 1895 Political Code, art. 2, sec. 2449-2454.

27. Ibid.: sec. 2445-2447.

28. Dorothy Johnson, "The Graft That Failed," Montana the Magazine of Western History, Vol. 9, Number 4 (Autumn, 1959): 2-11.

29. Great Falls Tribune, April 1, 1897.

30. Johnson, "The Graft That Failed."

31. Thomas S. Hines, Burnham of Chicago: Architect and Planner (Chicago: The University of Chicago Press, 1979): 126-133.

32. See Letter, W. H. Floyd to Dr. J. M. Fox, February 12, 1898; Letter J. M. Fox to Governor Smith, February 17, 1898, Letter, Governor Smith to J. M. Fox, February 21, 1898; Letter, J. M. Fox to Governor Smith, March 7, 1898. "Manuscript Collection 35a: Montana Governors' Papers, 1889-1905." Box 26, Folder 10. Montana Historical Society Archives, Helena, Montana; and Minutes, 1895-1902, March 19, 1898. "Record Series 65: Records of the Montana. Capitol Building Commission, 1895-1917." Vol. 1. Montana Historical Society Archives, Helena, Montana.

33. "The South Dakota Capitol Building," The Western Architect, Vol. 17 (April, 1911): 42.

34. Progressive Men of the State of Montana (Chicago: A. W. Bowen and Co., c. 1900): 39.

35. Conversation with Alan K. Lathrop, Curator, Northwest Architectural Archives, University Libraries, University of Minnesota, Minneapolis, Minnesota, September 14, 1981.

36. Progressive Men of the State of Montana: 42-43.

37. Henry-Russell Hitchcock and William Seale, Temples of Democracy: The State Capitols of the U.S.A. (New York: Harcourt Brace Jovanovich, 1976): 174-188.

38. Progressive Men of the State of Montana: 42-43.

39. Ibid.: 39-40.

40. Letter, John H. Kent to Laura E. Howie, August 25, 1903. "Record Series 65." Box 1, Folder 1. See also separate listings for Bell and Kent, R. L. Polk & Co.'s Helena City Directory, 1902 (Helena: R. L. Polk & Co. of Montana, Publishers, 1902): 156, 286.

41. Conversation with Alan K. Lathrop, September 14, 1981.

42. Henry-Russell Hitchcock and William Seale, Temples of Democracy: The State Capitols of the U.S.A.: 249.

43. R. L. Polk & Co.'s Butte City Directory, 1908 (Butte: R. L. Polk & Co. of Montana, 1908): 431; Butte City Directory, 1909 (Butte: R. L. Polk & Co. of Montana, 1909): 427.

44. Letter, Ann Hinckley to Ronald L. Ramsey, January 4, 1977. "File on Utah architects: John H. Kent." Division of State History, Utah State Historical Society, Salt Lake City, Utah.

45. Great Falls Tribune, March 8, 1909.

46. Henry-Russell Hitchcock and William Seale, Temples of Democracy: The State Capitols of the U.S.A.: 236-238.

47. Albert Nelson Marquis, Who's Who In America (Chicago: A. N. Marquis & Company, 1914) Vol. VIII, 1914-1915: 53.

48. Ibid.

49. A Newspaper Reference Work: Men of Affairs and Representative Institutions of the State of Montana 1914 (Butte: Butte Newswriters Association).

50. Ibid.

51. The Historical Society of Montana, Contributions to the Historical Society of Montana, Vol. 5: 65-101.

52. A Committee on Archives, consisting of Masons appointed by Governor Smith, chose to deposit in the cornerstone such items as: a printed list of Masons appointed by Governor Smith to committees for administering the cornerstone ceremonies; United States and Montana Constitutions; a reproduction of Thomas Jefferson's letter of credit to Meriwether Lewis; newspapers from Helena, Butte and Anaconda; a piece of adobe brick from the old fort at Fort Benton, Montana; a copy of Dimsdale's The Vigilantes of Montana; a photograph of Hangman's Tree in Helena; and a piece of flooring, laid in 1798, from the White House. Ibid.: Vol. 4: 34-36.

53. The Daily Independent, Helena, July 5, 1899.

54. Governor Robert B. Smith, "Message to the Fifth Legislative Assembly of the State of Montana," January 4, 1897, Messages and Public Documents of Governor Robert B. Smith, 1897-1901 (Helena: State Publishing Co., 1900): 9-17.

55. The Daily Independent, Helena, July 5, 1899.

56. Ibid.

57. Ibid.

58. Ibid.

59. Ibid.

60. The Historical Society of Montana, Contributions to the Historical Society of Montana, Vol. 4: 65.

61. Ibid.: Vol. 5: 99-100.

62. Ibid.

63. Joseph K. Toole, "Address of Welcome of Governor J. K. Toole Before Pacific Northwest Woolgrowers' Association," (Helena: n.p., n.d.).

64. House Journal of the Seventh Session of the Legislative Assembly of the State of Montana (Helena: State Publishing Company, 1901): 38-302 passim.

65. Scrapbook, 1896-1918, "Small Collection 1243: Cruse Family."

66. Minutes, 1895-1902, February 9, 1898. "Record Series 65." Vol. 1.

67. Great Falls Tribune, February 10, 1898; February 11, 1898; April 12, 1898; April 14, 1898.

68. Minutes, 1895-1902, April 22-23, 1898. "Record Series 65." Vol. 1.

69. State Board of Examiners, "Report of the State Board of Examiners as a Capitol Commission to the Eleventh Legislative Assembly in Special Session." (n.p., December 27, 1909): 8.

70. Walter Prescott Webb, The Great Frontier (Austin: University of Texas Press, 1951): 377-378. See also: Frederick Jackson Turner, The Frontier in American History (New York: Henry Holt and Co., Inc., 1920): 1-38.

71. Michael P. Malone and Richard B. Roeder, Montana, A History of Two Centuries (Seattle: University of Washington Press, 1976): 147-151.

72. Clark Spence, Territorial Politics and Government in Montana 1864-89 (Urbana: University of Illinois Press, 1975): 303.

73. Historical Society of Montana, Contributions to the Historical Society of Montana, Vol. 4: 62-63.

74. Clark Spence, Territorial Politics and Government in Montana 1864-89: 381-390. See also: John A. Kouwenhoven, The Arts In Modern American Civilization (New York: The Norton Library, 1967).

75. Marcus Whiffen, American Architecture Since 1780: A Guide to the Styles (Cambridge: Massachusetts Institute of Technology, 1969): 167.

76. Clark Spence, Territorial Politics and Government in Montana 1864-89: 232.

77. Letter, Governor Toole to F. Pedretti's Sons, September 12, 1901. "Record Series 65." Box 1, Folder 1.

78. Henry-Russell Hitchcock and William Seale, Temples of Democracy: The State Capitals of the U.S.A. (New York: Harcourt Brace Jovanovich, 1976): 228-231.

79. Ibid.: 266-271.

80. Walter Prescott Webb, The Great Frontier: 378.

CONSTRUCTION HISTORY FOOTNOTES

1. Minutes, 1895-1902, August 24, 1896. "Record Series 65: Records of the Montana. Capitol Building Commission, 1895-1917." Vol. 1. Montana Historical Society Archives, Helena, Montana.

2. Minutes, 1895-1902, September 10, 1896. "Record Series 65." Vol. 1.

3. Minutes, 1895-1902, December 1, 1896. "Record Series 65." Vol. 1.

4. Minutes, 1895-1902, December 15, 1896. "Record Series 65." Vol. 1.

5. Minutes, 1895-1902, December 17, 1896. "Record Series 65." Vol. 1.

6. Minutes, 1895-1902, December 31, 1896. "Record Series 65." Vol. 1.

7. Letter, George Marsh to Governor Smith, January 7, 1897. "Manuscript Collection 35a: Montana Governors' Papers, 1889-1905." Box 23, Folder 5. Montana Historical Society Archives, Helena, Montana.

8. Minutes, 1895-1902, February 8, 1897. "Record Series 65." Vol. 1.

9. Letter, Governor Smith to George Marsh, February 26, 1897. "Manuscript Collection 35a." Box 23, Folder 5.

10. Circular Letter from Governor Smith, incorrectly dated January 5, 1895, should read "January 5, 1898." "Manuscript Collection 35a." Box 26, Folder 10.

11. Minutes, 1895-1902, February 8, 1898. "Record Series 65." Vol. 1.

12. Minutes, 1895-1902, February 9, 1898. "Record Series 65." Vol. 1.

13. Opinions, 1897-1898, February 9, 1898. "Record Series 76: Records of the Montana. Attorney General, 1893-1969." Box 89, Folder 4. Montana Historical Society Archives, Helena, Montana.

14. Letters, Governor Smith to Peck, Folsom, Fox, Beach, Bell & Kent, March 13, 1898. "Manuscript Collection 35a." Box 26, Folder 10.

15. Minutes, 1895-1902, March 19, 1898. "Record Series 65." Vol. 1.

16. State ex rel. W. E. Donovan v. Robert B. Smith, et al., 21 Montana Reports (1898), 148; W. E. Donovan, et al. v. State Capitol Commission, Robert B. Smith, et al., 21 Montana Reports (1898), 344.

17. Minutes, 1895-1902, April 22, 1898. "Record Series 65." Vol. 1.

18. Minutes, 1895-1902, June 21, 1898. "Record Series 65." Vol. 1.

19. Minutes, 1895-1902, September 14, 1898. "Record Series 65." Vol. 1.

20. Minutes, 1895-1902, November 11, 1898. "Record Series 65." Vol. 1.

21. Alan Smith, "He Built A Capital: Joseph Soss Also Invented Auto Hinge," The National Jewish Monthly, (ca. 1965): 16-18. In "Joseph Soss" Vertical File, Montana State Historical Library, Helena, Montana.

22. Montana Building Company, Incorporation Records, September 19, 1898. Office of the Secretary of State, State Capitol, Helena, Montana.

23. Minutes, 1895-1902, October 11, 1898. "Record Series 65." Vol. 1.

24. Minutes, 1895-1902, November 11, 1898. "Record Series 65." Vol. 1.

25. Minutes, 1895-1902, November 12, 1898. "Record Series 65." Vol. 1.

26. Helena Improvement Society, "Scrapbook, 1898-c.1910" Montana Historical Society Archives, Helena, Montana.

27. Minutes, 1895-1902, November 12, 1898. "Record Series 65." Vol. 1.

28. Minutes, 1895-1902, March 30, 1899. "Record Series 65." Vol. 1

29. Montana Sandstone Company, Incorporation Records, March 31, 1899. Office of the Secretary of State, State Capitol, Helena, Montana.

30. Minutes, 1895-1902, March 30, 1899. "Record Series 65." Vol. 1.

31. Minutes, 1895-1902, May 11, 1899. "Record Series 65." Vol. 1.

32. Ibid.

33. "Wages to Be Paid at the Building of the State Capitol," Home Industry, Vol. II, No. 6 (January, 1897); 3.

34. Minutes, 1895-1902, August 15, 1899. "Record Series 65." Vol. 1.

35. Minutes, 1895-1902, December 13, 1899. "Record Series 65." Vol. 1.

36. Minutes, 1895-1902, July 18-19, 1900. "Record Series 65." Vol. 1.

37. Minutes, 1895-1902, August 14, 1900. "Record Series 65." Vol 1.

38. Ibid.

39. Minutes, 1895-1902, November 13, 1900. "Record Series 65." Vol. 1.

40. Minutes, 1895-1902, December 11, 1900. "Record Series 65." Vol. 1.

41. Ibid.

42. A comment on the relative political value of an appointment to the Capitol Commission was made when W. F. Brown of Great Falls declined appointment to the vacancy Greenough was to fill: "The feeling here is that Cascade County should be recognized by at least one of the principal appointments and do not consider this one." Letter, W. F. Brown to Governor Toole, February 9, 1901. "Manuscript Collection 35a." Box 5, Folder 1.

43. Minutes, 1895-1902, February 23, 1901. "Record Series 65." Vol. 1.

44. Ibid.: May 15, 1901.

45. Ibid.: March 27, 1901.

46. Ibid.

47. Minutes, 1896-1906, March 29, 1901. "Record Series 201: Records of the Montana. Furnishing Board 1891-1913." Vol. 2. Montana Historical Society Archives, Helena, Montana.

48. Great Falls Tribune, April 15, 1901.

49. Minutes, 1895-1902, June 11, 1901. "Record Series 65." Vol. 1.

50. Ibid.: July 9, 1901.

51. Ibid.

52. Ibid.

53. Letter, John H. Kent to Laura E. Howie, August 25, 1903. "Record Series 65." Box 1, Folder 1.

54. Minutes, 1895-1902, July 9, 1901. "Record Series 65." Vol. 1.

55. Ibid.

56. Letter, John H. Kent to Laura E. Howie, August 25, 1903. "Record Series 65." Box 1, Folder 1.

57. Minutes, 1895-1902, July 24, 1901. "Record Series 65." Vol. 1.

58. Ibid.: August 19, 1901.

59. Ibid.: August 20, 1901.

60. Ibid.: August 21, 1901.

61. Minutes, 1896-1906, August 23, 1901. "Record Series 201." Vol. 2.

62. Ibid.

63. State ex rel. Robert Mitchell Furniture Co. v. Toole, Governor, et al., 26 Montana Reports (1901), 22.

64. Minutes, 1896-1906, November 30, 1901. "Record Series 201." Vol. 2.

65. Ibid.: November 14, 1901.

66. Letter, Governor Toole to Art Metal Construction Co., September 4, 1901, "Manuscript Collection 35a." Box 4, Folder 20.

67. Letters, Governor Toole to J. M. Fox, E. Beach, D. E. Folsom, T. Greenough, August 21, 1901. "Manuscript Collection 35a." Box 7, Folder 2.

68. Minutes, 1895-1902, September 11, 1901. "Record Series 65." Vol. 1.

69. Letter, A. D. Peck to Governor Toole, September 19, 1901. "Manuscript Collection 35a." Box 8, Folder 4.

70. Letter, T. L. Greenough to Governor Toole, September 16, 1901. "Manuscript Collection 35a." Box 7, Folder 2.

71. Letter, Governor Toole to F. Pedretti's Sons, September 12, 1901. "Record Series 65." Box 1, Folder 1.

72. Ibid.

73. Minutes, 1895-1902, October 8, 1901. "Record Series 65." Vol. 1.

74. Letter, Governor Toole to F. Pedretti's Sons, September 12, 1901. "Record Series 65." Box 1, Folder 1.

75. Letter, Governor Toole to A. D. Peck, October 17, 1901. "Manuscript Collection 35a." Box 8, Folder 4.

76. Robert L. Peterson, "The Completion of the Northern Pacific Railroad System in Montana: 1883-1893," The Montana Past: An Anthology, Michael P. Malone and Richard B. Roeder, ed. (Missoula, University of Montana Press, 1969): 161-163.

77. Letter, Governor Toole to F. Pedretti's Sons, September 12, 1901. "Record Series 65." Box 1, Folder 1.

78. F. J. Haynes, Photographer. "Haynes Foundation Collection", (H-995 - H-1000), Montana Historical Society, Helena, Montana.

79. Ibid., (H-995, H-997, H-998). Joullin's affinity for Indian subjects and western plains landscapes suited him for the commission, which followed a sojourn among New Mexico Indians in 1898, and a New York exhibit. Doris Ostrander Dawdy, Artists of the American West (Chicago: Sage Books, The Swallow Press, Inc., 1974): 128.

80. Letter, J. E. Rickards to Governor Toole, October 21, 1901. "Manuscript Collection 35a." Box 8, Folder 5.

81. Minutes, 1895-1902, October 9, 1901. "Record Series 65." Vol. 1.

82. Minutes, 1895-1902, December 27, 1901. "Record Series 65." Vol. 1.

83. Minutes, 1895-1902, December 11, 1901. "Record Series 65." Vol. 1.

84. Helena Independent, January 14, 1902.

85. Minutes, 1895-1902, January 20, 1902. "Record Series 65." Vol. 1.

86. Minutes, 1896-1906, April 16-17, 1902. "Record Series 65." Vol. 1.

87. Minutes, 1895-1902, March 20, 1902. "Record Series 65." Vol. 1.

88. Ibid.: July 5, 1902.

89. Ibid.: January 20, 1902.

90. Ibid.: January 15, 1902.

91. Ibid.: March 20, 1902.

92. Ibid.: January 17, 1902.

93. The Historical Society of Montana, Contributions to the Historical Society of Montana, Vol. 4 (Helena, Montana: Independent Publishing Company, 1903): 150.

94. "Work of One Year," Annual Report, Helena Improvement Society, Helena Herald, January 12, 1902. In Helena Improvement Society Scrapbook, Montana Historical Society Archives, Helena, Montana.

95. The fence was supplied by Commissioner Elizur Beach's Montana Anchor Fence Company. Letter, D. A. Cory to Governor Toole, December 20, 1902. "Manuscript Collection 35: Montana Governors' Papers, 1893-1962." Box 202, Folder 10. Montana Historical Society Archives, Helena, Montana.

96. The Historical Society of Montana, Contributions to the Historical Society of Montana, Vol. 4: 150.

97. Montana, Laws, Resolutions and Memorials of the State of Montana Passed at the Eighth Regular Session of the Legislative Assembly Held at Helena, the Seat of Government of Said State, Commencing January 5th, 1903, and Ending March 5th, 1903 (Helena, Montana: State Publishing Company, 1903): 302, 306.

98. Montana, Laws and Resolutions of the State of Montana Passed at the Extra-ordinary Session of the Eighth Legislative Assembly Held at Helena, the Seat of Government of Said State, on May 26th, 1903 (Helena, Montana: State Publishing Company, 1903): 10.

99. Minutes, 1896-1906, November 4, 1903. "Record Series 201." Vol. 2.

100. Ibid.: May 19, 1903.

101. Ibid.: November 7, 1903.

102. Resolution (Copy), Eighth Legislative Assembly, Extraordinary Session, to Charles S. Mellen, President, Northern Pacific Railway Company, c. May, 1903. "Manuscript Collection 35." Box 181, Folder 7.

103. Letter, Governor Toole to Speaker of the House; and Letter, Governor Toole to President of the Senate, Eighth Legislative Assembly Extra-ordinary Session, May 26, 1903. "Manuscript Collection 35." Box 181, Folder 7.

104. The Historical Society of Montana, Contributions to the Historical Society of Montana, Vol. 5: 428, 431.

105. Ibid.: Vol. 6: 102-141.

106. Minutes, 1896-1906, April 25, 1906. "Record Series 201." Vol. 2.

107. Ibid.: May 31, 1906.

108. Ibid.: November 5, 1906.

109. Montana, Laws, Resolutions and Memorials of the State of Montana Passed at the Eleventh Regular Session of the Legislative Assembly Held at Helena, the Seat of Government of said State, Commencing January 4th, 1909, and Ending March 4th, 1909 (Helena, Montana: Independent Publishing Company, 1909): 69-75.

110. Minutes, 1909-1910, March 20, 1909. "Record Series 65." Box 1, Folder 3.

111. Ibid.: April 24, 1909.

112. Neil B. Thompson, Minnesota's State Capitol: The Art and Politics of a Public Building (St. Paul: Minnesota Historical Society, 1974): 1-3.

113. Minutes, 1909-1910, April 24, 1909. "Record Series 65." Box 1, Folder 3.

114. Ibid.

115. Ibid.

116. Ibid.

117. Ibid.

118. See, among others in the following collections, Letter, Cass Gilbert to Governor Norris, April 19, 1909. "Record Series 196: Records of the Montana Department of Administration, Examiners Board 1891-1973." Box 23B, Folder "Corr.-Wings to Capitol, 1909-1912, 'A-B'", Montana Historical Society Archives, Helena, Montana; and Letter, Cass Gilbert to Attorney General Galen, May 7, 1909. "Record Series 76: Records of the Montana Attorney General 1893-1969." Box 7, Folder 12.

119. Statement, "Montana State Capitol" submitted with letter, Kent & Shanley, Architects to Albert Galen, April 21, 1909. "Record Series 196." Box 23B, Folder "Corr.-Wings to Capitol, 1909-1912, 'A-B'".

120. Minutes, 1909-1910, May 17, 1909. "Record Series 65." Box 1, Folder 3.

121. Letters, Attorney General Galen to Cass Gilbert; Ferry & Clas; and F. M. Andrews; April 29, 1909. "Record Series 76." Box 7, Folder 12.

122. Letter, Ferry & Clas to Attorney General Galen, May 4, 1909; and Letter, Cass Gilbert to Attorney General Galen, May 7, 1909. "Record Series 76." Box 7, Folder 12.

123. Letter, F. M. Andrews to Attorney General Galen, May 4, 1909. "Record Series 76." Box 7, Folder 12.

124. Letter, Ferry & Clas to Attorney General Galen, May 4, 1909. "Record Series 76." Box 7, Folder 12.

125. Letter, F. M. Andrews to Attorney General Galen, May 4, 1909. "Record Series 76." Box 7, Folder 12.

126. Letter, Joseph Corby to Attorney General Galen, April 23, 1909. "Record Series 76." Box 7, Folder 12.

127. Letter, Senator Carter to Attorney General Galen, April 28, 1909. "Record Series 76." Box 7, Folder 12.

128. Referred to as "Haire & Link" in contract of May 25, 1909, signed by C. S. Haire, Contract, Board of Examiners and Haire & Link, May 25, 1909. "Record Series 65." Box 1, Folder 3A.

129. Minutes, 1909-1910, May 25, 1909. "Record Series 65." Box 1, Folder 3.

130. Ibid.: July 12, 1909.

131. Ibid.: May 25, 1909.

132. Letter, F. M. Andrews to Attorney General Galen, May 4, 1909. "Record Series 76." Box 7, Folder 12.

133. Contract, Board of Examiners and Haire & Link, May 25, 1909. "Record Series 65." Box 1, Folder 3A; and Bill, F. M. Andrews and Company, Architects, to State of Montana, July 27, 1912. "Record Series 196." Box 23B, Folder "Corr.-Wings to Capitol, 1909-1912, 'A-B'".

134. Letter, Cass Gilbert to Attorney General Galen, May 7, 1909. "Record Series 76." Box 7, Folder 12.

135. Minutes, 1909-1910, July 2, 1909. "Record Series 65." Box 1, Folder 3.

136. Ibid.: July 12, 1909.

137. Ibid.: July 16, 1909.

138. Ibid.: August 6, 1909.

139. Ibid.: August 24, 1909.

140. Ibid.

141. Ibid.: September 7, 1909.

142. Letter, George E. Mathews to Governor Norris, September 3, 1909. "Record Series 196." Box 23B, Folder "Corr.-Wings to Capitol, 1909-1912, 'A-B'".

143. Minutes, 1909-1910, September 13, 1909. "Record Series 65." Box 1, Folder 3.

144. Ibid.

145. Ibid.: November 10, 1909.

146. See Helena Daily Independent, April 1, 1897, for reference to Charles Suiter and his association with architect John C. Paulsen. Suiter was contractor for state buildings designed by Paulsen.

147. Minutes, 1909-1910, November 19, 1909. "Record Series 65." Box 1, Folder 3.

148. Montana Sandstone Company, Incorporation Records, March 31, 1899; and August 5, 1902, Office of the Secretary of State, State Capitol, Helena, Montana.

149. State Board of Examiners, "Report of the State Board of Examiners as a Capitol Commission to the Eleventh Legislative Assembly in Special Session." (n.p., December 27, 1909): 8, 24.

150. Ibid.: 8-9.

151. Letter, Charles Suiter to State Board of Examiners, December 17, 1909. "Record Series 196." Box 24B, Folder "Corr.-Wings to Capitol 1909-1912, 'C-H'".

152. Letter, W. McMillan & Son to Attorney General, December 22, 1909; Letter, National Stone Company to Attorney General Galen, December 22, 1909; and Letter, National Cut Stone Contractors' Association to Attorney General Galen, December 30, 1909. "Record Series 76." Box 7, Folder 12.

153. Minutes, 1909-1910, November 22, 1909. "Record Series 65." Box 1, Folder 3.

154. Governor Norris, "Message of Gov. Edwin L. Norris to the Eleventh Legislative Assembly of the State of Montana in Extraordinary Session, December 27, 1909" (Helena, n.p., 1909): 3.

155. Ibid.

156. Ibid.: 4.

157. See "Record Series 76." Box 7, Folder 12.

158. The Helena Semi-Weekly Independent, January 2, 1909.

159. Ibid.; Montana, Laws and Resolutions of the State of Montana Passed at the Extra-Ordinary Session of the Eleventh Legislative Assembly Held at Helena, the Seat of Government of Said State, on December 27, 1909 (Helena, Montana: Independent Publishing Company, 1909): 5-10.

160. Letter, F. M. Andrews to Attorney General Galen, December 31, 1909. "Record Series 76." Box 7, Folder 12.

161. Helena Independent, January 5, 1910.

162. Minutes, 1909-1910, January 5, 1910. "Record Series 65." Box 1, Folder 3.

163. Minutes, 1910-1912, February 3, 1910. "Record Series 65." Box 1, Folder 4.

164. Ibid.: February 4, 1910.

165. Letter, Emil Starz to State Board of Examiners, February 8, 1910. "Record Series 196." Box 23B, Folder "Corr.-Wings to Capitol, 1909-1912, 'H-Z'".

166. Ibid.

167. Ibid.

168. Minutes, 1910-1912, February 4, 1910. "Record Series 65." Box 1, Folder 4.

169. Ibid.: February 3, 1910.

170. Minutes, 1909-1910, January 26, 1910. "Record Series 65." Box 1, Folder 3.

171. Telegram, F. M. Andrews & Company to Attorney General Galen, April 8, 1910. "Record Series 76." Box 7, Folder 13.

172. Minutes, 1910-1912, April 11, 1910. "Record Series 65." Box 1, Folder 4.

173. Ibid.: April 16, 1910.

174. Ibid.: April 22, 1910.

175. Ibid.: May 3, 1910.

176. Letter, George E. Mathews to Board of Examiners, May 5, 1910. "Record Series 76." Box 7, Folder 13.

177. Letter, William V. Murray to Board of Examiners, May 16, 1910. "Record Series 76." Box 7, Folder 13.

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